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AN INTRODUCTION TO THE SKILL OF MUSICK.

IN TWO BOOKS.

THE FIRST:
The *Grounds* and *Rules* of *MUSICK*, according to the *Gam-ut*, and other Principles thereof.

THE SECOND:
Instructions & *Lessons* for the *Bass-Viol:*
AND
Instructions & *Lessons* for the *Treble-Violin.*

By *JOHN PLAYFORD.*

To which is added,
The ART of DESCANT,
or Composing *MUSICK* in Parts.
By Dr. *THO. CAMPION.*

With *Annotations* thereon, by Mr. *Chr. Simpson.*

The Sixt Edition *Corrected and Enlarged.*

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PREFACE

To all Lovers of Musick.

MUSICK in ancient Times was held in as great Estimation, Reverence and Honour, by the most Noble and Virtuous Persons, as any of the Liberal Sciences whatsoever, for the manifold Uses thereof, conducing to the Life of Man: Philosophers accounted it an Invention of the Gods, bestowing it on Men to make them better conditioned than bare Nature afforded; and concludes a special necessity thereof in the Education of Children, partly from its natural delight, and partly from the efficacy it hath in moving the Affections to Virtue; commending chiefly these three Arts in the Education of Youth, *Grammar*, *Musick*, and *Gymnastick*; this last is for the Exercise of their Limbs: *Quintil.* reports, in his time the same Men taught both *Grammar* and *Musick*. Those then who intend the Practice thereof, must allow *Musick* to be the Gift of God, yet (like other his Graces and Benefits) it is not given to the Idle, but they must reach it with the hand of Industry, by putting in practice the Works and Inventions of skilful Artists; for meerly to Speak and Sing are of Nature, and this double use of the Articulate Voyce the rudest Swains of all Nations do make; but to speak well, and Sing well are of Art: Therefore when I had considered

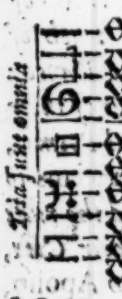
the great want of Books, ſetting forth the Rules and Grounds of this Divine Science of *Muſick* in our own Language, it was a great motive with me to undertake this Work, though I muſt confeſs our Nation is at this time plentifully ſtored with skilful Men in this Science, better able than my ſelf to have undertaken this Work; but their ſlowneſs and modeſty (being, as I conceive, unwilling to appear in print about ſo ſmall a matter) has made me adventure on it, though with the danger of not being ſo well done as they might have performed it: And I was the rather induced thereunto, for that the Preſcription of Rules of all Arts and Sciences ought to be delivered in plain and brief language, and not in flowers of Eloquence; which Maxim I have followed: For after the moſt brief, plain, and eaſie method I could invent, I have here ſet down the *Grounds of Muſick*, omitting nothing in this Art which I did conceive was neceſſary for the Practice of young Beginners, both for Vocal and Inſtrumental *Muſick*. The Work as it is, I muſt confeſs, is not all my own, ſome part thereof being collected out of other Authors which have written on this Subject, the which I hope will make it more approved. And if in the whole I gain your ingenuous Acceptance, it will further encourage me to do you more Service in this Nature.

John Playford.

Of MUSICK in General, And of its Divine and Civil Uſes.

MUSICK *is an Art unſearchable, Divine and Excellent, by which a true Concordance of Sounds or Harmony is produced, that rejoyceth and cheareth the Hearts of Men, and hath in all Ages and in all Countries been highly reverenced and eſteemed; By the* Jews *for Religion and Divine Worſhip in the Service of God, as appears by Scripture; By the* Græcians *and* Romans *to induce Virtue and Gravity, and to incite to Courage and Valour. Great Diſputes were among Ethnick Authors about the firſt Inventor, ſome for* Orpheus, *ſome* Lynus, *both famous Poets and Muſicians; others for* Amphion, *whoſe Muſick drew Stones to the building of the Walls of* Thebes; *as* Orpheus *had by the harmonious touch of his Harp, moved the Wild Beaſts and Trees to Dance: But the true meaning thereof is, That by virtue of their Muſick, and their wiſe and pleaſing Muſical Poems, the one brought the Savage and Beaſt-like* Thracians *to Humanity and Gentleneſs; the other perſwaded the rude and careleſs* Thebans *to the fortifying of their City, and to a civil Converſation: The* Egyptians *to* Apollo, *attributing the firſt Invention of the Harp to him, and certainly they had an high eſteem of the Excellency of Muſick, to make* Apollo *(who was the God of Wiſdom) to be the God of Muſick: But the People of God do truly acknowledge a far more ancient Inventor of this Divine Art,* Jubal *the ſixth from* Adam, *who, as it is recorded*

Gen. 4. 27. was the Father of all that handle the Harp and Organ. *St.* Auguſtine *goeth yet farther, ſhewing, that it is the gift of God himſelf, and a Repreſentation or Admonition of the ſweet Conſent and Harmony which his Wiſdom hath made in the Creation and Adminiſtration of the World. And well it may be termed a Divine and Myſterious Art, for among all thoſe rare Arts and Sciences, with which God hath endued Men, this of* Muſick *is the moſt ſublime and excellent for its wonderful Effects and Inventions: It hath been the ſtudy of Millions of Men for many thouſand years, yet none ever attained the full ſcope and perfection thereof; but after all their deeep Search and laborious Studies, there ſtill appeared new matter for their Inventions; and which is moſt wonderful, the whole myſtery of this Art is compriſed in the compaſs of three Notes or Sounds, which is moſt ingeniouſly obſerved by Mr.* Chriſtopher Simpſon, *in his* Diviſion Violiſt, *pag.* 18. *in theſe words,* All Sounds that can poſſibly be joyned at once together in Muſical Concordance, are ſtill but the reiterated Harmony in *Three*, a ſignificant Emblem of that Supreme and Incomprehenſible Trinity, *Three in One*, Governing and Diſpoſing the whole Machine of the World, with all its included Parts in a perfect Harmony; for in the Harmony of Sounds, there is ſome great and hidden Myſtery above what hath been yet diſcovered. *And Mrs.* Katherine Phillips *in her Encomium on Mr.* Henry Lawes *his ſecond Book of Ayres, hath theſe words:*



Nature,

Nature, which is the vast Creation's Soul,
That steady curious Agent in the whole,
The Art of Heaven, the Order of this Frame,
Is only *Musick* in another Name.
And as some King, Conquering what was his own,
Hath choice of several Titles to his Crown;
So *Harmony* on this score now, that then;
Yet still is all that takes and Governs Men.
Beauty is but *Composure*; and we find
Content is but the *Concord* of the Mind;
Friendship the *Unison* of well tun'd Hearts;
Honour's the *Chorus* of the Noblest Parts:
And all the World, on which we can reflect,
Musick to the Ear, or to the Intellect.

Nor hath there yet been any Reason given of that sympathy in Sounds, that the String of a Viol *being struck, and another* Viol *laid at a distance, and tuned in Concordance to it, the same Strings thereof should sound and move in a sympathy with the other, though not touch'd; Nor that the sound of a* Sackbut *or* Trumpet, *should by a stronger Emission of breath, skip from Concord to Concord before you can force it into any Gradation of Tones or Notes. More Observations of the mystery of Sounds is learnedly discoursed by the Lord* Bacon *in his* Nat Hist. 2 Cent. Chap. 1. Ath. Kercherus, *a learned Writer, reports, that in* Calabria, *and other parts of* Italy, *there is a poysonous Spider called the* Tarantula, *by which such as are bitten fall into a frensie of madness and laughter; to allay the immoderate passion thereof, Musick is the speedy Remedy and Cure, for which they have solemn Songs and Tunes.*

The first and chief Use of Musick is for the Service

and

and Praise of God, whose Gift it is. The second Use is for the Solace of Men; which as it is agreeable unto Nature, so it is allowed by God, as a temporal blessing to recreate and chear men after long study and weary labour in their Vocations, Eccles. 40. 20. Wine and Musick rejoyceth the Heart, *as the Philosopher adviseth*, Musica Medicina est molestiæ illius per labores suscipitur. *Elianus in his* Hist. Animal. l. 10. c. 29. *writeth, That of all Beasts, there is none that is not delighted with Harmony, but only the Ass.* H. Stephanus *reports, that he saw a Lion in* London *leave his Meat to hear Musick. My self, as I travelled some years since near* Royston, *met a Herd of Stags, about twenty, upon the Road, following a Bagpipe and a Violin, which while the Musick plaid they went forward, when it ceased they all stood still; and in this manner they were brought out of* Yorkshire *to* Hampton-Court. *If irrational Creatures so naturally love and are delighted with Musick, shall not rational Man, who is endued with the knowledge thereof: A learned Author hath this Observation, That Musick is used only of the most Aerial Creatures, loved and understood by Man: The Birds of the Air, those pretty Winged Choristers, how at the approach of the Day do they Warble forth their Makers Praise; among which, observe the little* Lark, *who by a natural instinct does very often mount up the Sky, as high as his Wings will bear him, and there Warble out his Melody as long as his strength enables him, and then descend to his flock, who presently send up another Chorister to supply this Divine Service. The Philosopher says, not to be* Animal Musicum, *is not to be* Animal Rationale. *And the* Italian *Proverb is*, God loves not him, whom he hath not made to love Musick. *Nor*

doth

doth Muſick only delight the Mind of Man, and Beaſts and Birds, but alſo conduceth much to bodily health by the exerciſe of the Voyce in Song, which doth clear and ſtrengthen the Lungs, and if to it be alſo joyned the Exerciſe of the Limbs, none need fear Aſthma or Conſumption; the want of which Exerciſe is often the death of many Students: Alſo much beneſit hath been found thereby, by ſuch as have been troubled with defects in Speech, as Stammering and bad Utterance. It gently breaths and vents the Mourners Grief, and heightens the Joys of them that are cheerful: It abateth Spleen and Hatred; the valiant Souldier in Fight is animated when he hears the ſound of the Trumpet, the Fife and Drum: All Mechanick Artiſts do find it cheer them in their weary Labours. Scaliger (Exercet. 302.) gives a reaſon of theſe Effects, Becauſe the Spirits about the Heart taking in that trembling and dancing Air into the Body, are moved together, and ſtirred up with it; or that the Mind, Harmonically compoſed, is rouſed up at the Tunes of the Muſick. And farther, we ſee even young Babes are charm'd aſleep by their Singing Nurſes; nay the poor labouring Beaſts at Plow and Cart are cheer'd by the ſound of Muſick, though it be but their Maſters Whiſtle. If God then hath granted ſuch beneſit to Men by the Civil Exerciſe, ſure the Heavenly and Divine Uſe will much more redound to our eternal comfort, if with our Voices we joyn our Hearts when we ſing in his Holy Place. Venerable Bede writeth, That no Science but Muſick may enter the Doors of the Church: The Uſe of which in the Worſhip and Service of God, that it hath been anciently uſed, and ſhould ſtill be continued, may be eaſily proved from the Evidence of Gods Word, and the Practice of the Church in all

Ages:

Ages: You ſhall ſeldom meet Holy David *without an Inſtrument in his Hand, and a Pſalm in his Mouth; Fifty three Holy Meters or Pſalms he Dedicated to his Chief Muſician* Jeduthun, *to Compoſe Muſick to them: He was one in whom the Spirit of God delighted to dwell, for no evil Spirit will abide to tarry where Muſick and Harmony are lodged; for when he played before* Saul *the evil Spirit departed immediately. This Power of Muſick againſt evil Spirits,* Luther *ſeemeth to think that it doth ſtill remain,* Scimus *(ſaith he)* Muſicam Dæmonibus etiam inviſam & intolerabilem eſſe. *We know that Muſick is moſt dreaded and intolerable to the Devils. How acceptable Divine Harmony was to God in his Worſhip, appears in* 2 Chron. 5. 12, 13. Alſo the *Levites* which were the Singers, all of them of *Aſaph*, of *Heman*, of *Jeduthun*, with their ſons and their brethren, being arrayed in white linnen, having Cymbals and Pſalteries, and Harps, ſtood at the Eaſt End of the Altar, and with them an hundred and twenty Prieſts ſounding with Trumpets: It came even to paſs, as the Trumpeters and Singers were as one, to make one ſound to be heard in Praiſing and thanking the Lord: and when they lift up their Voice with the Trumpets and Cymbals, and Inſtruments of Muſick, *&c* that then the Houſe was filled with a Cloud, even the Houſe of the Lord. *The Uſe of Muſick was continued in the Church of the* Jews, *even until the Deſtruction of their Temple and Nation by* Titus. *And the Uſe thereof alſo began in the Chriſtian Church in our Saviour and his Apoſtles time. If you conſult the Writings of the Primitive Fathers, you ſhall ſcarce meet with one that doth not write of the Divine Uſe of Muſick in Churches; and yet true it is, that ſome of*

them

them did find fault with ſome Abuſes thereof in the Service of God; (and ſo they would now if they were alive;) but that condemneth the Right Uſe thereof no more than the Holy Supper is condemned by St. Paul, while he blameth thoſe who ſhamefully profaned it. The Chriſtian Emperours, Kings, and Princes, in all Ages have had this Divine Science in great Eſteem and Honour: Conſtantine the Great, and Theodoſius, did both of them begin and ſing Divine Hymns in the Chriſtian Congregations; and Juſtinian the Emperour Compoſed an Hymn to be ſung in the Church, which began, To the only begotten Son and Word of God: Of Charles the Great it is reported, that he went often into the Pſalmody and ſung himſelf, and appointed his Sons and other Princes what Pſalms and Hymns ſhould be ſung. But to come nearer home: Hiſtory tells us, that the ancient Britains of this Iſland had Muſicians before they had Books; and the Romans that Invaded them (who were not too forward to magnifie other Nations) confeſs what power the Druyds and Bards had over the Peoples Affections, by recording in Songs the Deeds of Heroick Spirits, their Laws and Religion being Sung in Tunes, and ſo (without Letters) tranſmitted to Poſterity; wherein they were ſo dextrous, that their Neighbours of Gaul came hither to learn it. Alfred a Saxon King of this Land was well skill'd in all manner of Learning, but in his Knowledge of Muſick took moſt delight. King Henry the Eighth did much advance Muſick in the firſt part of his Reign, when his Mind was more intent upon Arts and Sciences, at which time he invited the beſt Maſters out of Italy, and other Countries; whereby he grew to great Knowledge therein; of which he gave Teſtimony, by Compoſing with his own hand two entire

Services.

Services of five and six Parts, as is recorded by the Lord Herbert *who writ his Life.* Edward *the Sixth was a Lover and Encourager thereof, if we may believe Dr.* Tye, *one of His Chappel, who put the* Acts of the Apostles *into Metre, and Composed the same to be sung in four Parts, which he Printed and Dedicated to the King; his Epistle began thus:*

Considering well, most Godly King,
The Zeal and perfect Love
Your Grace doth bear to each good Thing,
That given is from above:

That such good Things your Grace might move,
Your Lute when ye assay,
Instead of Songs of wanton Love,
These Stories then to Play.

Queen Elizabeth *was not only a Lover of this Divine Science, but a good Proficient therein; and I have been informed by an ancient Musician and her Servant, that she did often recreate her self on an Excellent Instrument called the* Poliphant, *not much unlike a Lute, but strung with Wire: And that it was her care to promote the same in the Worship of God may appear by her* 49th Injunction. *And King* James *granted his Letters Patents to the Musicians in* London *for a Corporation.*

Nor was his late Sacred Majesty, and Blessed Martyr, King Charles *the First, behind any of his Predecessors in the promotion of this Science, especially in the Service of Almighty God, which with much Zeal he would hear reverently performed, and often appointed the Service and Anthems himself, being by his Knowledge in Musick a competent Judge therein.*

Of

Of whose Vertues and Piety (by the infinite mercy of Almighty God) this Kingdom now enjoys a Living Example in his Son, and our Gracious Soveraign Charles *the Second, whom God long preserve, whose Love of this Divine Art appears by his Encouragement of it, and the Professors thereof, especially in his bountiful Augmentation of the Annual Allowances of the Gentlemen of His Chappel; which Example if it were followed by the Superiours of our Cathedrals in this Kingdom, it would much encourage Men of this Art (who are there employed to Sing Praises to Almighty God) to be more studious in that Duty, and would take off that Contempt which is cast upon many of them for their mean performances and poverty; but it is their and all true Christians sorrow, to see how that Divine Worship is contemned by blind Zealots, who do not, nor will not understand the use and excellency thereof.*

But Musick *in this Age (like other Arts and Sciences) is in low esteem with the generality of people, our late and Solemn Musick, both Vocal and Instrumental, is now jostled out of esteem by the new Corants and Jigs of Foreigners, to the grief of all sober and judicious Understanders of that formerly solid and good Musick: Nor must we expect Harmony in Peoples Minds, so long as Pride, Vanity, Faction, and Discords, are so predominant in their Lives: But I conclude with the Words of Mr.* Owen Feltham *in his Relolves,* We find that in Heaven there is *Musick* and *Hallelujah's* Sung; I believe it is an helper both to Good and Evil, and will therefore honour it when it *moves* to *Virtue*, and beware of it when it would *flatter* into *Vice*.

J. P.

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An Introduction to the Skill of MUSICK.

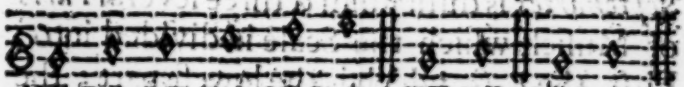
CHAP. I.

Of the Scale of Muſick called the Gam-Ut.

THe *Gam-Ut* is the Ground of all *Muſick*, both *Vocal* and *Inſtrumental*; and (as *Ornithoparcus* reporteth) it was compoſed by *Guido Aretinus* about the year 960. who, (out of ſix Syllables in the Saphick of the Hymn of St. *Johan. Baptiſta*,) framed his Muſical *Scale* ſet down in thoſe ſix Syllables, as Names for the ſix Muſical Notes.

UT queant laxis REſonare fibris
MIra geſtorum FAmuli tuorum,
SOLve poluti LAbii reatum.

UT RE*livet* MI*ſerum* FA*tum* SOL*itum*q; LA*borem*,



UT RE *MI FA SOL LA* UT RE *SOL LA.*

Theſe Six Notes were thus uſed for many years paſt in that order, *aſcending* and *deſcending*; but in theſe later times, Four are only in Uſe, the which are *Sol, La, Mi, Fa*; ſo that Ut and Re is now changed into *Sol* and *La*; four being found ſufficient for expreſſing

the ſeveral ſounds, and leſs burthenſome for the memory of Practitioners.

Beſides the Names of theſe *Notes*, there is uſed in our *Scale of Muſick*, called the *Gam-Ut*, ſeven Letters of the *Alphabet*, which are ſet in the firſt Column, at the beginning of each *Rule* and *Space*, as *G. A. B. C. D. E. F.* And of theſe there are Three *Septenaries* aſcending one above the other, *G.* being put firſt, which is according to the third Letter in the *Greek Alphabet*, called *Gamma*, and is made thus Γ, that the firſt derivation thereof was from the ancient *Greeks*, as you may ſee in the *Scale* at the end of this Chapter.

Theſe ſeven Letters of the Alphabet are called ſeven *Cliffs*, or more properly *Cleaves*; the other Names and Syllables adjoyned to them, are the *Notes*: And by theſe *Three Septenaries* is diſtinguiſh'd three ſeveral *Parts* of Muſick which the Scale is divided into: Firſt, the *Baſs*, which is the loweſt part; the Second, the *Mean* or middle part; the Third, the *Treble* or higheſt part; ſo that according to theſe *three Septenaries*, *Gamut* is the loweſt Note, and *E la* the higheſt. And this the uſual *Gamuts* in Mr. *Morley* and others, did not exceed; but it is well known that there is many *Notes* in uſe, both above and below, which

ex-

exceed that compaſs, and that both in *Vocal* and *Inſtrumental* Muſick, which ought not to be omitted; for the Compaſs of Muſick is not to be confin'd: And though there be but three Septenaries of Notes in the Example of the *Gam-ut*, which amount to the Compaſs of one and Twenty Notes or Sounds; yet in the *Treble* or higheſt part, as occaſion requires, you may *Aſcend* more Notes, for it is the ſame over again, only eight Notes higher: Or in your *Baſs* or loweſt part you may *Deſcend* the like Notes lower than *Gam-ut*, as the Compaſs of the *Voyce* or *Inſtrument* is able to extend, the which will be the ſame, and only *Eights* to thoſe above; And theſe Notes of Addition are uſually thus diſtinguiſhed.

Thoſe above *E la* are called Notes in *Alt*, as *F fa ut*, and *G ſol re ut*, *&c.* in *Alt.* And thoſe below *Gam-ut* are called *double Notes*, as *Double F fa ut*, *Double E la mi*, *&c.* as being *Eights* or *Diapaſons* to thoſe above *Gam-ut.* I have therefore in the Table of the *Gam-ut* in this Book, expreſſed them with double Letters in their right places.

The *Gam-ut* is drawn upon fourteen *Rules* and their *Spaces*, and do comprehend all Notes or Sounds uſual in *Muſick*, either *Vo-*

cal or *Inſtrumental*, yet when any of the parts which it is divided into, *viz. Treble*, *Mean* or *Tenor* and *Baſs*, ſhall come to be prick'd out by it ſelf, in *Songs* or *Leſſons*, either for *Voyce* or *Inſtrument*, *five lines* is only uſual, for one of thoſe Parts, as being ſufficient to contain the compaſs of *Notes* thereto belonging: And if there be any *Notes* that extend higher or lower, it is uſual to add a *line* in that place with a *Pen*.

But all *Leſſons* for the *Organ*, *Virginals*, or *Harp*, two ſtaves of *ſix lines* together are required, one for the left hand or *lower Keys*, the other for the right hand or *upper Keys*.

Therefore he that means to underſtand what he *Sings* or *Plays*, muſt ſtudy to be perfect in the knowledg of the *Scale* or *Gam-ut*, and to have it perfectly in his memory without Book, both forwards and back, and to diſtinguiſh the *Cliffs* and *Notes* as they be in *Rule* or *Space*; For knowing the *Notes* Places, their Names are eaſily known.

Alſo, on the right ſide of this following Table of the *Scale* or *Gam-ut* there is ſet four Columns: The firſt the *Alphabetical Letters* or *Cliffs*, The other three ſheweth the *Names* of the *Notes Aſcending* and *Deſcending*, according to their ſeveral *Names* and *Keys*.

In

In the ſecond Column is ſet the *Names* of the *Notes* as they be called, which is *B duralis* or *B ſharp*, as having no *flat* in *B mi*; and then your *Notes* are called as they are ſet there on the *Rules* and *Spaces aſcending*. The third Column is *B proper* or *B naturalis*, which hath a *B flat* in *B mi* only, which is put at the beginning of the *line* with the *Cliff*, and there you have alſo the *Names* as they are called on *Rule* and *Space*. Fourth Column is the *Notes*, called *B fa* or *B mollaris*, having two *B flats*, the one in *B mi*, the other in *E la mi*, placed as the other; by obſerving of which you have a certain Rule for the *Names* of the *Notes* in any part, be it *Trebl*e, *Mean*, *Tenor*, or *Baſs*.

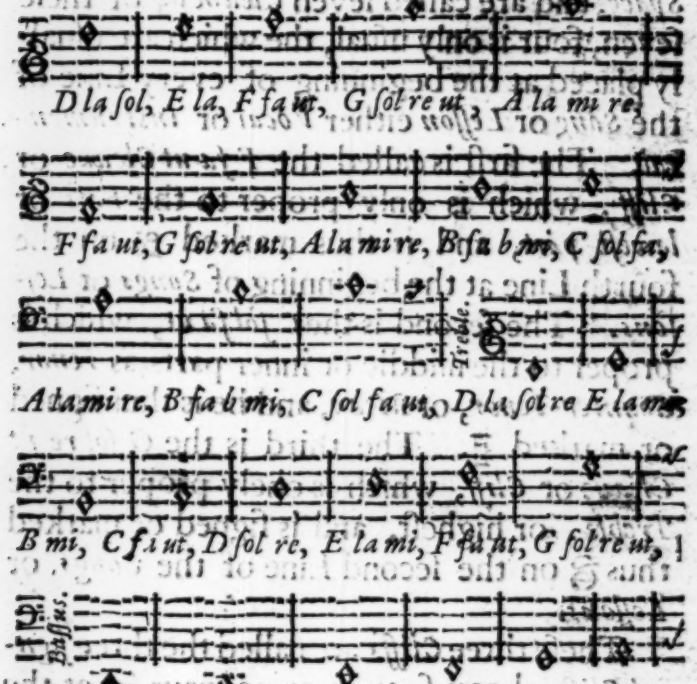
In theſe Three obſerve this for a General Rule, that what *Name* the *Note* hath, the ſame *Name* properly hath his *Eighth* above or below, be it either in *Treble*, *Mean*, *Tenor*, or *Baſs*.

There is an old *Metre*, though not very common, yet it contains a true Rule of the Theorick part of *Muſick*, which is neceſſary to be obſerved by young Beginners, and as it falls in our ſeveral Chapters I ſhall inſert it: It begins thus,

TO attain the Skill of Muſicks Art,
Learn Gam-Ut *up and down by heart,*
Thereby to learn your Rules and Spaces,
Notes Names are known, knowing their places.

THE GAM-VT, OR SCALE OF MUSICK.

A Second Table of the Scale of Muſick *called the* Gam-ut, *in which every* Key *or* Note *is put in his proper place upon the* five lines, *according to the two uſual ſigned* Cleaves *or* Cliffs, *viz. the* Baſs *and the* Treble, *Aſcending from the loweſt* Note *of the* Baſs *to the higheſt in the* Treble.



CHAP. II.

Of the Cliffs *or* Cleaves.

IN this *Gam-ut* (as I ſaid before) is contained three *Septinaries* of Letters, which are *G. A. B. C. D. E. F.* Theſe ſeven Letters are ſet at the beginning of each *Rule* and *Space*, and are called ſeven *Cleaves*; of theſe ſeven, four is only uſual, the which are uſually placed at the beginning of every Line of the *Song* or *Leſſon* either *Vocal* or *Inſtrumental*. The firſt is called the *F fa ut Cleave* or *Cliff*, which is only proper to the *Baſs* or *loweſt part*, and is thus marked on the fourth Line at the beginning of *Songs* or *Leſſons*. The ſecond is the *C ſol fa ut*, which is proper to the middle or inner parts; as *Tenor*, *Counter-Tenor*, or *Mean*, and he is thus ſigned or marked . The third is the *G ſol re ut Cleave* or *Cliff*, which is onely proper to the *Treble*, or higheſt, and is ſigned or marked thus on the ſecond Line of the *Songs* or *Leſſons*.

Theſe three *Cliffs* are called the three *ſigned Cliffs*, becauſe they are always ſet at the beginning of the Lines on which is prickt the

Song

Song or *Leſſon*; (for *Cleave* is derived from *Clavis* which ſignifies a *Key.*) From the place of this *Cliff*, the places of all the other *Notes* in your *Song* or *Leſſons* are underſtood by proving your *Notes* from it, according to the Rule of the *Gam-ut.*

The fourth *Cliff* is the *B Cliff*, which is proper to all parts, as being of two natures or properties, that is to ſay, *Flat* and *Sharp*, and doth only ſerve for that purpoſe for the *flatting* and *ſharping* of Notes, and therefore it is called *B fa*, *B mi*; the *B fa* ſignifies *flat*; the *B mi*, *ſharp*: The *B fa*, or *B flat*, is known on *Rule* or *Space* by this mark [♭] and the *B mi*, which is *ſharp*, by this [♯]

But theſe two Rules you are to obſerve of them both: Firſt the *B fa*, or *B flat*, doth alter both the name and property of the *Notes* before which it is placed, and is called *Fa*, making it half a *tone* or *ſound* lower than it was before.

Secondly, the *B mi* or *B ſharp*, alters the property of the *Notes* before which it is placed, but not the Name; for it is uſually placed either before *Fa* or *Sol*, and they retain their Names ſtill, but their Sound is raiſed half a *tone* or *ſound* higher.

Laſtly, note that theſe two *B Cliffs* are placed

ced not only at the beginning of the Lines with the other *Cliff*, but is uſually put to ſeveral Notes in the middle of any *Song* or *Leſſon* for the *Flatting* and *Sharping* of *Notes*, as the Harmony of the Muſick requires.

CHAP. III.

A brief Rule for proving the Notes *in any Song or Leſſon.*

FIrſt obſerve with which of the three uſual *Cliffs* your Song or Leſſon is ſigned with at the beginning; if it be with the *G ſol re ut* Cleave, then if the Note be above it, whoſe name and place you would know, you muſt begin at your Cliff, and aſſign to every *Rule* and *Space* a *Note*, according to the Rule of your *Gam-ut*, *Aſcending* till you come to that *Rule* or *Space* where the ſame Note is ſet: But if the Note be below your *Cliff*, then you muſt prove downwards to him, ſaying your *Gam-ut* backward, aſſigning to each Rule and Space a Note, till you come to his place. So that by knowing in what place of your *Gam-ut* the Note is ſet, you will eaſily know his name, the next chapter directing you an infallible Rule for it, and that by an eaſie and familiar Example.

CHAP.

CHAP. IV.

Containing a plain and eaſie Rule for the Naming your Notes *in any* Cliff.

HAving obſerved the foregoing Direction of proving your *Notes*, to know their Places, you may eaſily know their Names alſo, if you will follow this Rule: Firſt, obſerve that *Mi* is the principal or maſter Note, which leads you to know all the other; for having found out him, the other follows upon courſe; and this *Mi* hath his being in four ſeveral places, but he is but in one of them at a time; his proper place is in *B mi*: but if a *B fa*, which is a *B flat* (as is mentioned in *chap.* 2.) be put in his place, then he is removed into *E la mi* which is his ſecond; but if a *B flat* be placed there alſo, then he is in his third place which is *A la mi re*; if a *B flat* come there alſo, then he is removed in his fourth place, which is *D la ſol re*; ſo that in which of theſe he is, the next Notes above him aſcending are *Fa ſol la*, *Fa ſol la*, twice, and then you meet with your *Mi* again, for he is found but once in Eight Notes: In like manner,

ner, the *Notes* next below him deſcending are *La ſol fa*, *La ſol ja*, and then you have your *Mi* again: For your better underſtanding of which, I have here inſerted the aforementioned old Metre, whoſe Rule is both plain, true, and eaſie.

No man can ſing true at firſt ſight,
Unleſs he names his Notes aright;
Which ſoon is learnt, if that your Mi
You know its place where e're it be.

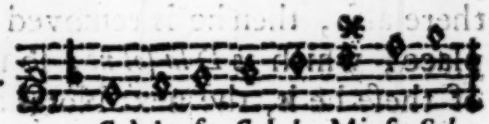
1. *If that no* Flat *be ſet in* B,
Then in that place ſtandeth your Mi.

Example.

Sol la Mi *fa Sol La fa Sol*

2. *B fa E mi. But if your* *B *alone be* Flat,
E la mi. Then *E *is* Mi *be ſure of that.*

Example.



Sol la fa Sol la Mi *fa Sol.*

3. *If*

3. *A la mi re.

If both be Flat, *your* B *and* E,
Then *A *is* Mi *here you may ſee.*

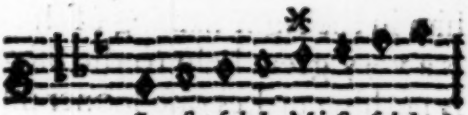
Example.

La Mi *fa ſol la fa ſol la*

4. *D la ſol re.

If all be Flat, E, A, *and* B,
Then Mi *alone doth ſtand in* *D.

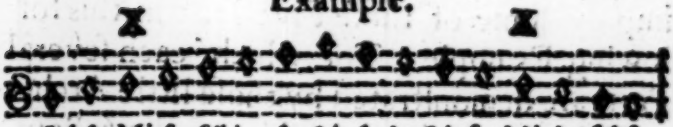
Example.



La fa ſol la Mi *fa ſol la*

The firſt three Notes above your Mi,
Are fa ſol la, *here you may ſee;*
The next three under Mi *that fall,*
Them la ſol fa *you ought to call.*

Example.

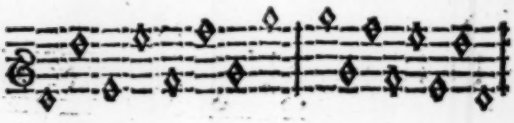


Sol la Mi *fa ſol la fa ſol fa la ſol fa* Mi *la ſol fa*

If you'll ſing true without all blame,
You call all Eights *by the ſame name.*

Sol

ſol la fa ſol ſol fa la ſol.

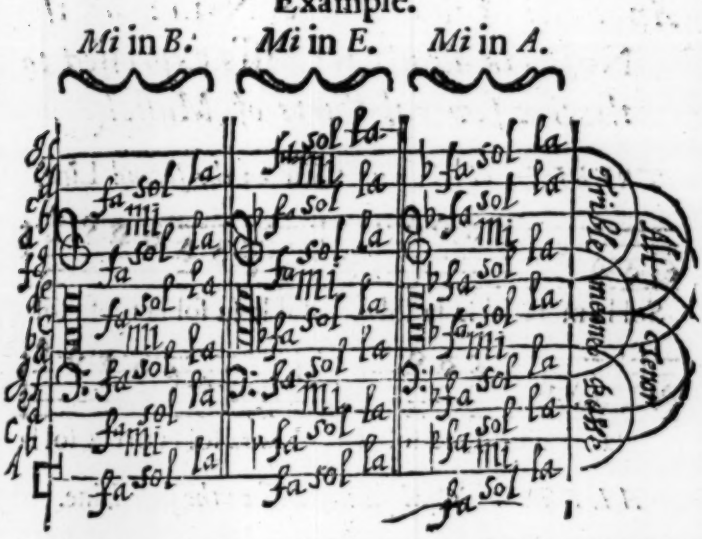
Example. 

ſol la fa ſol ſol fa la ſol.

Theſe Rules and Examples being ſeriouſly peruſed by the Learner, will infallibly direct him in the right naming of his Notes, which is a very great help to the Singer. For there is nothing makes one ſooner miſtake his tune in Singing than the miſnaming of his Notes: Therefore for the better underſtanding the Rule of naming your Notes, by finding your *Mi* in his ſeveral places, caſt your eye on another Example, for the like Naming your Notes in any *Cliff* whatſoever, be it *Baſs*, *Treble*, or any Inward part. For there is no Song pricked down for any part, but it doth imploy ſome of thoſe Five lines in this following Example; The which each ſeveral Parts are demonſtrated by thoſe little Arches or Columns on the right ſide of the following Example.

Mi

Example.

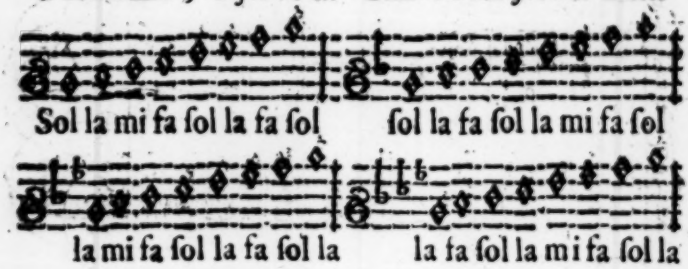


This Example expreſſes the Names of the *Notes* as they be called in the three Removes of your *Mi*. I have ſeen ſome Songs with four *flats*, as is afore-mentioned, that is to ſay, in *B mi*, *E la mi*, *A la mi re*, and *D la ſol re*; but this fourth place of *D la ſol re*, is very ſeldom uſed; and ſuch Songs may be termed Irregular, as to the naming the Notes (being rather intended for Inſtruments than Voyces) and therefore not fit to be propoſed to young beginners to ſing: And becauſe I will omit nothing that may be uſeful to Practitioners, I have ſet down a third Example of the naming of the Notes in all parts and *Cliffs*, as the *flats* are aſſigned to all *Cliffs*.

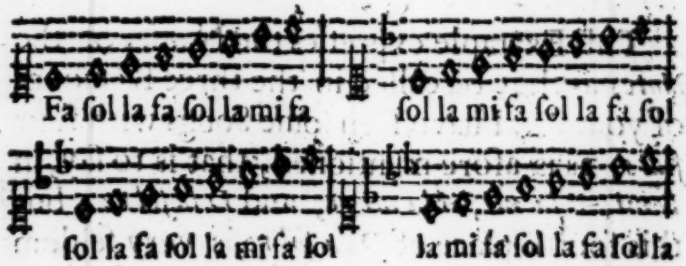
An

An exact Table of the Names *of the* Notes *in all usual* Cliffs, *expressed to the Six several Parts of Musick.*

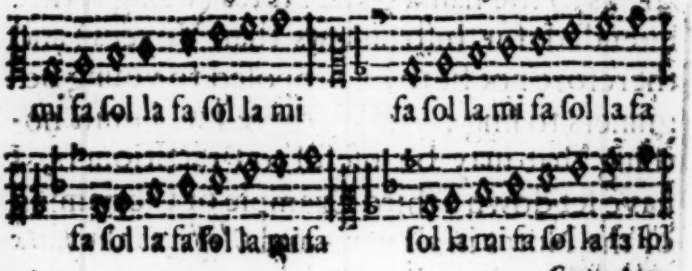
TREBLE, *G sol re ut* Cliff *on the second* Line.


Sol la mi fa sol la fa sol
sol la fa sol la mi fa sol
la mi fa sol la fa sol la
la fa sol la mi fa sol la

ALTUS. *C sol fa ut* Cliff *on the first* Line.

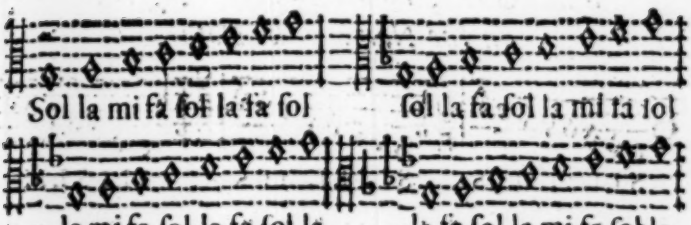

Fa sol la fa sol la mi fa
sol la mi fa sol la fa sol
sol la fa sol la mi fa sol
la mi fa sol la fa sol la

MEAN. *C sol fa ut* Cliff *on the second* Line.

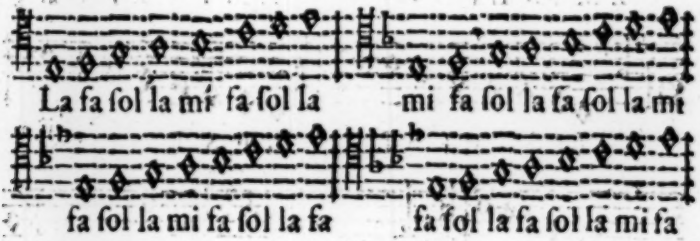

mi fa sol la fa sol la mi
fa sol la mi fa sol la fa
fa sol la fa sol la mi fa
sol la mi fa sol la fa sol

Counter-

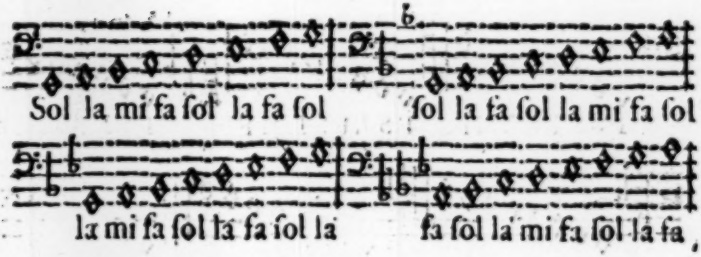
COUNTER-TENOR.



TENOR.

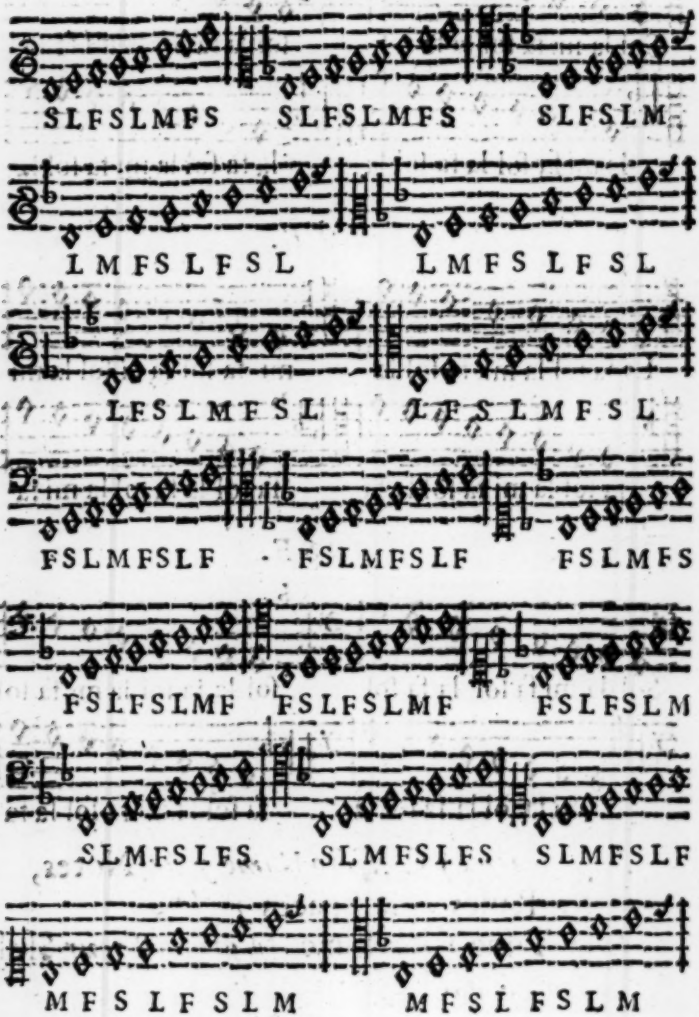


BASSE.



Firſt learn by Cliffs *to Name your* Notes,
By Rules *and* Spaces *right*;
Then Tune *with* Time, *to ground your* Skill
For Muſicks ſweet Delight.

A TABLE ſhewing the Compariſon of the moſt uſual Cliffs, *how they agree together in the Naming the Notes.*



CHAP. V.
Of Tuning the Voyce.

THus having briefly given you plain and familiar Rules for the underſtanding the nature and uſe of the *Gam-ut*, it will be neceſſary, before I ſet down your firſt *plain Songs*, to inſert a word or two concerning the *Tuning of the Voyce*, in regard none can attain the right guiding or ordering their *Voyce* in the *raiſing* & *falling* of ſeveral *Sounds* which are in *Muſick* (at firſt) without the help of another *Voyce* or ſtringed *Inſtrument*. They are both of them extraordinary helps, but ſome *Voyces* are beſt guided by the *ſound* of an *Inſtrument*, and better, if the Learner have skill thereon to expreſs the ſeveral ſounds, ſo that his *Voyce* may go along with his *Inſtrument*, in the *aſcending* and *deſcending* of the ſeveral *Notes* or *Sounds*. And (if not) if an *Inſtrument* be ſounded by another who is an *Artiſt*, ſo the Learner hath a good *Ear* to guide his *Voyce* in *unity* to the *ſound* of the *Inſtrument*, it will with a little practice (by ſometimes ſinging with, and ſometimes without) guide his *Voyce* into a perfect *Harmony* to ſing any plain *Song* with exact-

neſs; I mean, by *Tuning his Notes* perfectly, *Aſcending* and *Deſcending*, and alſo in the *raiſing* or *falling* of a *Third*, a *Fourth*, or *Fifth*, and *Sixth*, *&c.* as in the following *Plain Songs* is ſet down. At the firſt guiding the *Voyce* therein it will much help if you obſerve this Rule; as for a *Third aſcending*, which is from *Sol* to *Mi*, if at your firſt *Tuning* you *ſound* by degrees all three Notes, as *Sol La Mi*, then at ſecond *Tuning* leave out *La*, the middle Note, and ſo you will tune from *Sol* to *Mi*, which is a *Third*. This Rule ſerves for the raiſing of *Fourths*, or *Fifths*, *&c.* as your third *plain Song* in the next page directs.

1. Obſerve that in the Tuning of your *Voyce* you ſtrive to have it cleer.

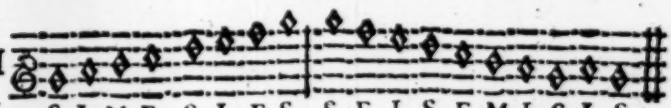
2. In the expreſſing of your *Voyce*, or Tuning of *Notes*, let the *Sound* come clear from your *throat*, and not through your *teeth* by ſucking in your breath, for that is a great Obſtruction to the cleer utterance of the *Voyce*.

Laſtly, obſerve that in Tuning your firſt *Note* of your *plain Song*, you equal it ſo to the pitch of your *Voyce*, that when you come to your higheſt *Note*, you may reach it without Squeaking, and your loweſt *Note* without Grumbling.

Here

Here followeth the three uſual Plain Songs for Tuning the Voyce in the Aſcending and Deſcending of Notes.

1



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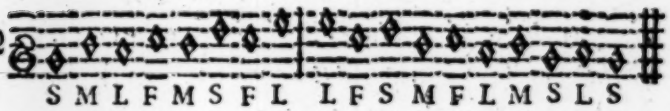

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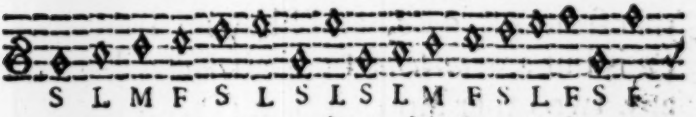
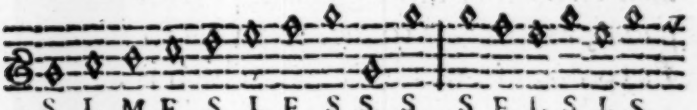
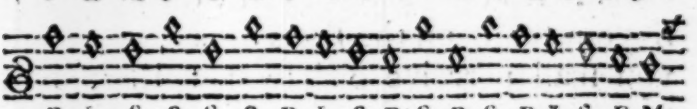
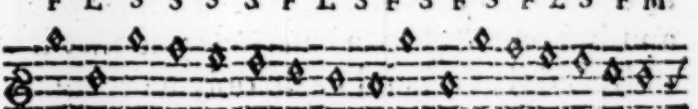
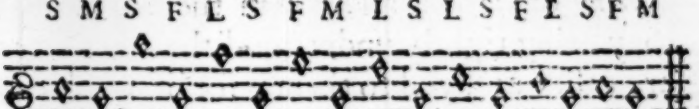










CHAP. VI.

Of Tones or Tunes of Notes.

OBſerve that the two *B Cliffs* before mentioned are uſed in Song for the *Flatting* and *ſharping Notes*. The property of the *B flat* is to change *Mi* into *Fa*, making that Note to which he is joyn'd a *Semitone* or half a *Note* lower: and the *B ſharp* raiſeth the *Note* before which he is ſet a *Semitone* or half a *ſound* higher, but alters not their names, ſo that from *Mi* to *Fa*, and likewiſe from *La* to *Fa* is but a *Semitone* or a half *Note*, between any two other Notes it is a perfect *Tone*, or *ſound*, as from *Fa* to *Sol*, from *Sol* to *La*, from *La* to *Mi*, are whole *Tones*, which is a perfect *Sound*. And this may be eaſily diſtinguiſhed, if you try it on the Frets of a *Viol* or *Lute*, you ſhall perceive plainly that there goes two *Frets* to the ſtopping of a whole *Note*, and but one *Fret* to a half *Note*; ſo that it is obſerved that *Mi* and *Fa* do only ſerve for the *flatting* or *ſharping* all *Notes* in the *Scale*, and they being rightly underſtood, the other *Notes* are eaſily applyed to them; for if *G ſol re ut* have a ſharp ſet before it, it's the ſame in ſound with *A la mi re* flat; and *B fa B mi* flat, is the

ſame

ſame with *A la mi re* ſharp; and *C fa ut* ſharp, is *D ſol re* flat, *&c.* as being of one and the ſame ſound, or ſtopped upon one and the ſame Fret on the Viol or Violin. *For Example:*

Uniſons. *Octaves.*

For a Diſcourſe of the Cords *and* Diſcords *I ſhall only name them in this part of my Book.*

PErfect *Cords* are theſe, a *Fifth*, an *Eighth*, with their *Compounds* or *Octaves*.

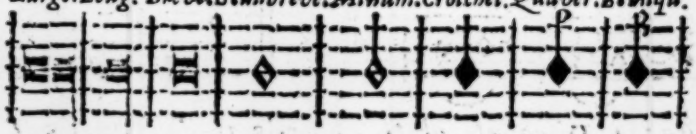
Imperfect *Cords* are theſe, a *Third* a *Sixth*, with their *Compounds*, all other diſtances reckoned from the *Baſs* are *Diſcords*.

A *Diapaſon* is a perfect Eighth, and contains 5 whole Tones, and 2 half Tones, that is in all the ſeven natural *Sounds* or *Notes* beſides the Ground, what *flats* or *ſharps* ſoe're there be. But for a further Diſcourſe, I ſhall refer you to the Second Part of this *Introduction*, entituled, *The Art of Deſcant*, or *Compoſing of Muſick in Parts*; my purpoſe in this Book being only to ſet down the Rules for the *Theorick* part of *Muſick*, ſo far as is neceſſary to be underſtood by young Practitioners in *Muſick*, either *Vocal* or *Inſtrumental*. I ſhall therefore proceed to the next Rules for the *Notes*, their *Time* and *Proportions*.

CHAP. VII.

The Notes; *their* Names, Number, *and* Proportions.

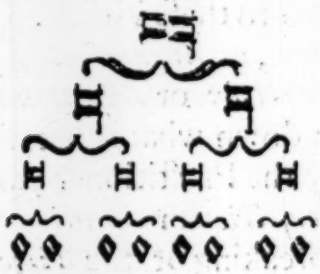
Large. Long. Breve. Semibreve. Minum. Crotchet. Quaver. Semiqu.



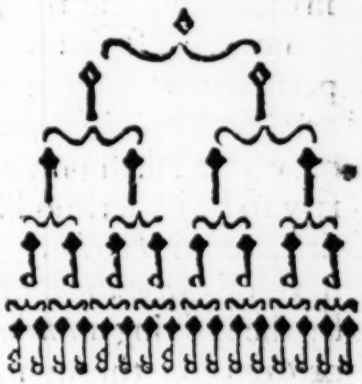
MEaſure in this Science is a *Quantity* of the *length* and *ſhortneſs* of *Time*, either by *Natural Sounds* pronounced by the *Voyce*, or *Artificial*, upon *Inſtruments*; which *Meaſure* is by a certain motion of the Hand or Foot expreſſed in variety of *Notes*; of which obſerve, that *Notes* in *Muſick* have two *Names*, one for *Tune*, the other for *Time* or Proportion of *Notes* to certain Sounds. The *Names* of *Notes* in Tuning I have ſet down in the former Chapter, as being Four, *Sol*, *La*, *Mi*, *Fa*. Thoſe in the Proportion of *Time* are Eight, as a *Large*, *Long*, *Breve*, *Semibreve*, *Minum*, *Crotchet*, *Quaver*, and *Semiquaver*, as is expreſſed at the beginning of this Chapter: The *four* firſt *Notes* are of *Augmentation* or Increaſe, the *four* latter of *Diminution* or Decreaſe, and are thus proportioned: The *Large* being the firſt of *Augmentation*, and longeſt in *Sound*; the *Semibreve* being the laſt of *Augmentation*

mentation, is the ſhorteſt, and in *Time* is called the *Maſter-Note*, being of one certain *Meaſure* by it ſelf; all the other *Notes* are reckon'd by or to its value, of *augmentation* or *diminution*. The *Large* is 8 *Semibreves*, the *Long* 4, the *Breve* 2, the *Semibreve* or (as I may term it) the *Time-Note* one. The laſt four of *Dimition* are theſe, the *Minum*, *Crotchet*, *Quaver*, and *Semiquaver*: Theſe are reckon'd to, as the other were by the *Semibreve*; and, according to the ordinary Proportion of *Time*, we account two *Minums* to the *Semibreve*, two *Crotchets* to the *Minum*, two *Quavers* to the *Crotchet*, and two *Semiquavers* to the *Quaver*. For Example.

Notes of Augmentation.



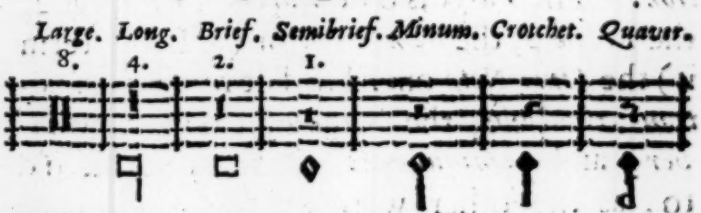
Notes of Diminution.



CHAP.

CHAP. VIII.

Of the Reſts *or* Pauſes; *of Pricks, and Notes of Syncopation.*



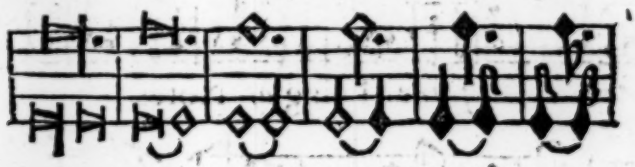
Pauſes or *Reſts* are ſilent *Characters*, or an *artificial* omiſſion of the *Voyce* or *Sound*, proportioned to a certain *Meaſure* of *Time*, by *motion* of the hand or foot (whereby the Quantity of *Notes* and *Reſts* are directed) by an Equal *Meaſure*, the *Signatures* and *Characters* of which you ſee placed over each Note in the Example at the beginning of this Chap.

Further, I ſhall add, that to theſe Notes appertain certain other *Rules*, as *Augmentation*, *Syncopation*, *Pricks of Perfection* or *Addition*: of which I ſhall only ſet down what is neceſſary to be underſtood by the Practitioner; as firſt, of the *Pricks of Perfection* or *Addition*: next, of *Syncopation*, or breaking of the *Time* by the Driving a *Minum* through *Semibriefs*, or *Crotchets* through *Minums*, which is the beating the Time in the middle of ſuch Notes.

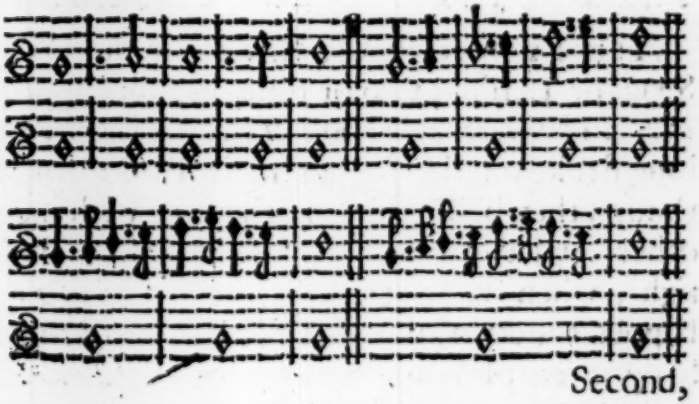
Firſt,

Firſt, this *Prick* of *Perfection* or *Addition* is ever placed on the right ſide of all Notes thus, 𝅜· 𝅗𝅥· 𝅘𝅥· 𝅘𝅥𝅮· for the prolonging the *ſound* of that Note it follows to half as much more as it is: For Example, the *Prick* which is placed after a *Semibrief* is in proportion a *Minum*, and makes that *Semibrief* which before was but two *Minums* to be three *Minums*, in one continued Sound, and ſo the like proportion to other Notes. *Example.*

Prick *Long.* *Brief.* *Semibrief.* *Minum.* *Crotchet.* *Quaver.*



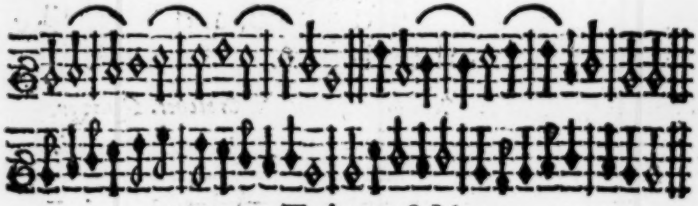
A further Example of the Prick Notes, *wherein you ſee your Meaſure of the Time barred, according to the* Semibrief, *both by Prick* Semibriefs, Minums, *and* Crotchets.



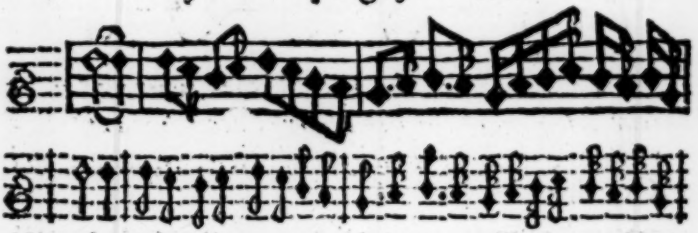
Second,

Secondly, *Pricks* of *Perfection* are uſed for perfecting of Notes, and is only uſed in the Triple-Time: of which, I ſhall ſpeak more at the latter end of Chap. 9. Of *Modes* and *Time*.

Thirdly, *Syncopation* is when the beating of Time falls to be in the midſt of a *Semibreve* or *Minum*, *&c.* or, as we uſually term it, Notes driven till the Time falls even again. *Examp.*



Of the Tying *of* Notes.



This Example ſhews, that many times in Songs or Leſſons, two or four, or more *Quavers* and *Semiquavers* are *Tyed together* by a long ſtroke on the Top of their Tails: And though they be ſo, they are the ſame with the other, and are ſo tyed for the benefit of the ſight, when many *Quavers* or *Semiquavers* happen together, not altering the Meaſure or Proportion of *Time*.

CHAP.

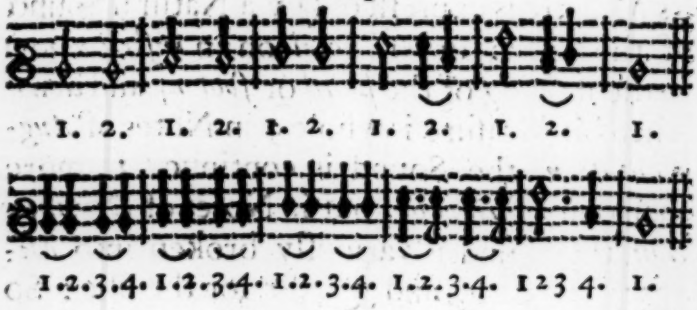
CHAP. IX.

Of the Keeping *of* Time *by the Meaſure of the* Semibreve *or* Maſter-Note.

OBſerve that to the Meaſure of the *Semibreve* all Notes are proportioned, and its Meaſure is expreſſed (by a Natural Sound of the *Voyce*, or *Artificial* on an *Inſtrument*) to the moving of the *hand* or *foot up* and *down* when his Meaſure is whole; in Notes of *Augmentation*, the Sound is continued to more than one *Semibreve*; but in Notes of *Diminution* the Sound is variouſly broken into *Minums*, *Crotchets*, and *Quavers*, or the like: So that in Keeping Time your Hand goes down at one half, which is a *Minim* and up at the next. For the more eaſe at firſt, if you have two *Minims* or four *Crotchets*, as in the Example following, in one Bar, which is the proportion of a *Semibreve*, you may in *Minims* pronounce *one*, *two*, the hand being down at the firſt ſounding *one*, you lift up your hand leiſurely, and when it is up a ſmall diſtance you pronounce *two*, and when down you begin the third *Minim*, and ſo up again at the fourth, and down at the fifth. Alſo when you have four *Crotchets*, pronounce *one*, *two*, *three*

three, four, that is, the hand is down at *one* and up at *three*, and down when you begin the next Bar of four *Crotchets*, as in this Example. This Rule obſerve according to the *Meaſure* of thoſe Notes your *Semibrief* is divided into, be it either *Triple*, *Dupla*, or *Common Time*.

Example.



CHAP. X.

Of the Four Moods *or* Proportions *of the* Time *or* Meaſure *of Notes.*

The uſual Moods *may not here be miſt,*
In them much cunning doth conſiſt.

THere are four *Moods*, the which are divided into four *Tables*, that is to ſay,

Moodi

Moods

Great.

1. The *Perfect* of the *More.*

2. The *Perfect* of the *Leſs.*

Leſs.

3. The *Imperfect* of the *More.*

4. The *Imperfect* of the *Leſs.*

Theſe Four Moods were uſed in former times, but of late years the Muſick which hath been compoſed by thoſe of our Nation, either for *Voyce* or *Inſtrument*, have made uſe only of the two later; (that is to ſay, the *Imperfect of the More*, and *Imperfect of the Leſs*, one being called the *Triple Time*, the other the *Duple* or *Common Time*, theſe two being ſufficient to expreſs much variety of Muſick: howe're, becauſe the *Italians* do at this day uſe in their Muſick all four, I will not omit to give you the *Definition* and *Proportions* of them in their order, and be more large upon the two later, becauſe moſt uſed by the Practitioners of Muſick in this our Nation.

Of

Of the two first Moods.

1. THe *Perfect of the More* is when all go by three, as three *Longs* to a *Large*, three *Breves* to a *Long*, three *Semibreves* to a *Breve*, three *Minums* to a *Semibreve*; except *Crotchets*, *&c.* which go by two. Mark'd thus,

The Perfect of the More ⊙3.

2. The *Perfect of the Less*, is when all go by two except the *Semibreves*, as two *Longs* to a *Large*, two *Breves* to a *Long*, three *Semibreves* to a *Breve*, two *Minums* to a *Semibreve*, *&c.* and his Sign or Mark is made thus,

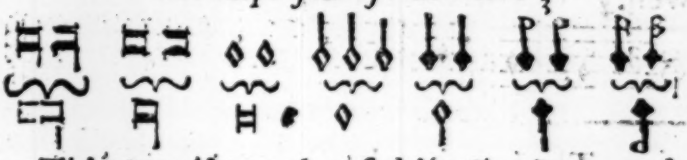
The Perfect of the Less ⊙ 3

Of the two last or most usual Moods.

3. THe *Imperfect of the More*, is when all goes by two, except the *Minums*, which goes by three, as two *Longs* to a *Large*, two *Breves* to a *Long*, two *Semibreves* to

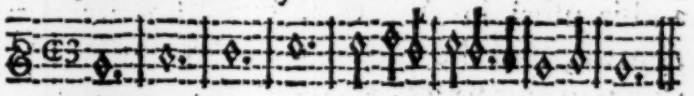
to a *Breve*, three *Minims* to the *Semibreve*, with a Prick of Perfection, which makes the whole proportion of *three Minims*, and is called a *Time*: His Mood is thus ſigned ϵ3, and this is uſually called the *Triple Time*.

The Imperfect of the More ϵ 3

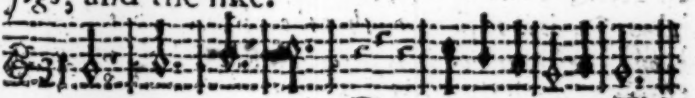


This *Mood* is much uſed in *Airy Songs* and *Galliards*, and is uſually called *Galliard* or *Triple Time*; and is of two Motions, the one ſlow, the other more ſwift.

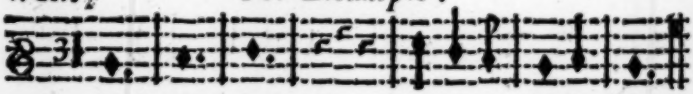
The firſt is, when the *Meaſure* is by three *Minims* to a *Semibreve* with a *Prick*, which *Prick* is for *Perfection*, to make it a perfect *Time*, and is uſually called *Three to one*.



The ſecond *Meaſure* of this *Triple Time* is to a ſwifter motion, and is meaſured by three *Crotchets*, or a *Minim* with a *Prick* for *Perfection*. This ſwifter *Meaſure* is appropriated or uſed in *Light* Leſſons, as *Corants*, *Sarabands*, *Jigs*, and the like.

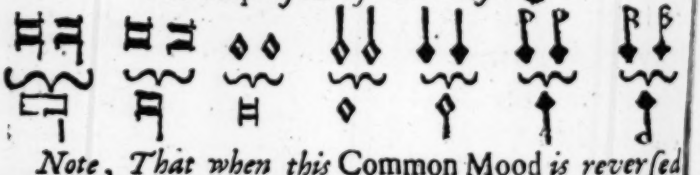


This ſwifter *Triple Time* is ſometimes prick'd in Black Notes, which Black Note is of the ſame Meaſure with the *Minim* in the foregoing Example, but is ſeldome uſed, becauſe the *Minims* are the ſame and ſerve as well. *For Example:*



4. The fourth or laſt *Mood*, which is called the *Imperfect of the Leſs*, is when all goes by two, as two *Longs* to a *Large*, two *Breves* to a *Long*, two *Semibreves* to a *Breve*, two *Minims* to a *Semibreve*, two *Crotchets* to a *Minim*, *&c.* and this is called the *Duple* or *Semibreve Time*, (but many call it the *Common Time*, becauſe moſt uſed;) and his *Mood* is thus marked ¢ and is uſual in Anthems, Fantaſies, Pavans, Almans, and the like; whoſe Meaſure is ſet down in this following Example.

The Imperfect of the Leſs ¢

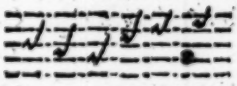


Note, That when this Common Mood *is reverſed thus* Ɔ, *it is to ſignifie, that the* Time *of that Leſſon or Song, before which it is ſo ſet, muſt be Play'd or Sung as ſwift again as the uſual Meaſure.*

CHAP.

CHAP. XI.

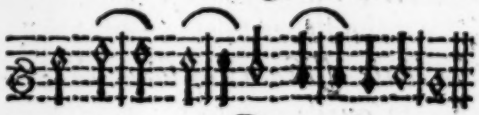
Of the ſeveral Adjuncts *and* Characters *uſed in* Muſick.

1. A *Direct* is uſually at the end of a Line, and ſerves to direct the place of the firſt Note on the next Line, and are thus made, 

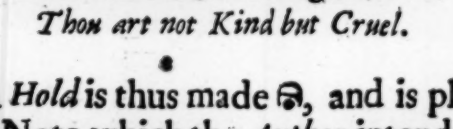
2. *Bars* are of two ſorts, *ſingle* and *double*. The *ſingle Bars* ſerve to divide the *Time*, according to the Meaſure of the *Semibreve*: The *double Bars* are ſet to divide the ſeveral *Strains* or *Stanzaes* of the *Songs* and *Leſſons*: And are thus made,

3. A *Repeat* is thus marked 𝄇 and is uſed to ſignifie that ſuch a part of a Song or Leſſon muſt be played or Sung over again from that Note over which it is placed.

4. A *Tye* is of two uſes; firſt, when the *Time* is broken or ſtruck in the middle of the Note, it is uſual to *Tye* two *Minims*, or a *Minim* and a *Crotchet* together, as thus,



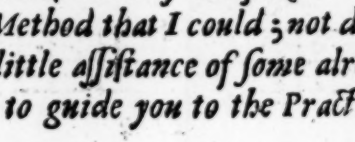
The ſecond ſort of *Tyes* is when two or more Notes are to be Sung to one Syllable, or two Notes or more to be plaid with once drawing the Bow on the *Viol* or *Violin*, as thus:



Thou art not Kind but Cruel.

5. A *Hold* is thus made 𝄐, and is placed over the Note which the *Author* intends ſhould be held to a longer Meaſure than the Note contains; and over the laſt Note of a Leſſon.

6. The *Figures* uſually placed over Notes in the *Thorough Baſs* of *Songs* or *Ayres*, for the *Organ* or *Theorbo*, is to direct the Performer to ſtrike in other parts to thoſe Notes, as *Thirds*, *Sixths*, and the like, to the Ground: As thus:



I ſhall here conclude the First Part, *wherein I have ſet down what is needful to be underſtood of the Theorick Part of Muſick in the plaineſt and eaſieſt Method that I could; not doubting but by it, and a little aſſiſtance of ſome already skill'd in Muſick, to guide you to the Practick.*

A

A Brief Diſcourſe of the Italian *manner of Singing; wherein is ſet down, the Uſe of thoſe Graces in Singing, as the* Trill *and* Gruppo, *uſed in* Italy, *and now in* England: *Written ſome years ſince by an* Engliſh *Gentleman, who had lived long in* Italy, *and being returned, Taught the ſame here.*

The Proem to the ſaid Diſcourſe is to this effect.

HItherto I have not put forth to the view of the World thoſe Fruits of my Muſick Studies employed about that Noble manner of Singing, which I learnt of my Maſter the famous *Scipione del Palla* in *Italy*; nor my Compoſitions of *Ayres* Compoſed by me, which I ſaw frequently practiſed by the moſt famous Singers in *Italy*, both Men and Women: But ſeeing many of them go about maimed and ſpoyl'd, and that thoſe long winding Points were ill performed, I therefore deviſed to avoid that old manner of running Diviſion which has been hitherto

uſed, being indeed more proper for Wind and Stringed Inſtruments than for the Voyce: And ſeeing that there is made now adays an indifferent and confuſed uſe of thoſe excellent Graces and Ornaments to the good manner of Singing, which we call *Trills*, *Grupps*, *Exclamations* of *Increaſing* and *Abating* of the Voyce, of which I do intend in this my Diſcourſe to leave ſome foot-prints, that others may attain to this excellent manner of Singing: To which manner I have framed my laſt *Ayres* for one Voyce to the *Theorbo*, not following that old way of *Compoſition*, whoſe Muſick not ſuffering the Words to be underſtood by the Hearers, for the multitude of Diviſions made upon ſhort and long Syllables, though by the Vulgar ſuch Singers were cryed up for famous. But I have endevoured in thoſe my late Compoſitions to bring in a kind of Muſick, by which men might as it were Talk in Harmony, uſing in that kind of Singing a certain noble neglect of the Song (as I have often heard at *Florence* by the Actors in their Singing *Opera's*) in which I endevoured the Imitation of the Conceit of the Words, ſeeking out the Cords more or leſs paſſionate, according to the meaning of them, having concealed

cealed in them ſo much as I could the *Art of Deſcant*, and pauſed or ſtay'd the Conſonances or Cords upon long Syllables, avoiding the ſhort, and obſerving the ſame Rule in making the paſſages of Diviſion by ſome few *Quavers* to Notes and to Cadences, not exceeding the value of a quarter or half a *Semibreve* at moſt. But, as I ſaid before, Thoſe long windings and turnings of the Voyce are ill uſed, for I have obſerved that Diviſions have been invented, not becauſe they are neceſſary unto a good faſhion of Singing, but rather for a certain tickling of the Ears of thoſe who do not well underſtand what it is to ſing Paſſionately; for if they did, undoubtedly Diviſions would have been abhorr'd, there being nothing more contrary to Paſſion than they are, yet in ſome kind of Muſick leſs Paſſionate or Affectuous; and upon long Syllables, not ſhort, and in final Cadences ſome ſhort Points of Diviſion may be uſed, but not at all adventures, but upon the practice of the Deſcant; but to think of them firſt in thoſe things that a man will ſing by himſelf, and to faſhion out the manner of them, and not to promiſe a mans ſelf that his Deſcant will bear it: For to the good manner of Compoſing and Singing in

this way, the underſtanding of the conceit and the humour of the words, as well in paſſionate Cords as paſſionate Expreſſions in Singing, doth more avail than Deſcant; I having made uſe of it only to accord two Parts together, and to avoid certain notable Errors, and bind certain Diſcords for the accompanying of the Paſſion, more than to uſe the Art: And certain it is, that an *Ayre* Compoſed in this manner upon the Conceit of the words, by one that hath a good faſhion of Singing, will work a better effect and delight more than another made with all the Art of Deſcant, where the Humour or Conceit of the words is not minded.

The original of which defect (if I deceive not my ſelf) is hence occaſioned, becauſe the Muſician doth not well poſſeſs and make himſelf Maſter of that which he is to Sing. For if he did ſo, undoubtedly he would not run into ſuch errors, as moſt eaſily he falleth into, who hath framed to himſelf a manner of Singing; for Example, altogether Paſſionate, with a general Rule that in Encreaſing and Abating the Voyce, and in Exclamations is the foundation of Paſſion, doth alwayes uſe them in every ſort of Muſick, not diſcerning whether the words re-

quire

quire it: Whereas thoſe that well underſtand the conceit and the meaning of the Words, know our defects, and can diſtinguiſh where the Paſſion is more or leſs required. Which ſort of people we ſhould endevour to pleaſe with all diligence, and more to eſteem their praiſe, than the applauſe of the ignorant Vulgar.

Thus *Art* admitteth no Mediocrity, and how much the more curioſities are in it, by reaſon of the excellence thereof, with ſo much the more labour and love ought we, the Profeſſors thereof, to find them out: Which love hath moved me (conſidering that from Writings we receive the light of all *Science*, and of all *Art*) to leave behind me this little light in the enſuing Notes and Diſcourſes; it being my intention to ſhow ſo much as appertaineth to him who maketh profeſſion of Singing alone, upon the Harmony of the *Theorbo*, or other Stringed Inſtrument, ſo that he be already entred into the *Theorie* of *Muſick*, and Play ſufficiently. Not that this cannot alſo be attain'd by long practiſe, as it is ſeen that many, both Men and Women, have done, and yet this they attain is but unto a certain degree: But becauſe the Theorie of theſe Writings conduceth

unto

unto the attaining of that degree; ad becauſe in the profeſſion of a *Singer* (in regard of the excellence thereof) not only particular things are of uſe, but they all together do better it; therefore to proceed in order, thus I will ſay:

That the chiefeſt foundations, and moſt important Grounds of this Art are, the *Tuning* of the *Voyce* in all the *Notes*; not onely that it be neither too high nor too low, but that there be a good manner of *Tuning* it uſed. Which *Tuning* being uſed for the moſt part in two faſhions, we will conſider both of the one and the other; and by the following Notes will ſhew that which to me ſeemeth more proper to other effects.

There are ſome therefore that in the *Tuning* of the firſt *Note*, Tune it a *Third* under: Others Tune the ſaid firſt *Note* in his proper Tune, always increaſing it in Loudneſs, ſaying, that this is the good way of putting forth the *Voyce* gracefully.

Concerning the firſt: Since it is not a general Rule, becauſe it agrees not in many Cords, although in ſuch places as it may be uſed, it is now become ſo ordinary, that inſtead of being a Grace (becauſe ſome ſtay too long in the third Note under, where-

as

as it ſhould be but lightly touched) it is rathey tedious to the Ear; and that for Beginners in particular it ought ſeldom to be uſed: but inſtead of it, as being more ſtrange, I would chuſe the ſecond for the Increaſing of the Voyce.

Now, becauſe I have not contained my ſelf within ordinary terms, and ſuch as others have uſed, yea rather have continually ſearched after novelty, ſo much as was poſſible for me, ſo that the novelty may fitly ſerve to the better obtaining of the *Muſicians* end, that is to delight and move the affections of the mind, I have found it to be a more affectuous way to Tune the *Voyce* by a contrary effect to the other, that is, to Tune the firſt Note in its proper Tune, diminiſhing it; becauſe Exclamation is the principal means to move the Affection; and Exclamation properly is no other thing but the ſlacking of the Voyce to re-inforce it ſomewhat more. Whereas Increaſing of the Voyce in the *Treble* Part, eſpecially in feigned Voyces, doth oftentimes become harſh, and unſufferable to the Hearing, as upon divers occaſions I have heard. Undoubtedly therefore, as an affection more proper to move, it will work a better effect to Tune the Voyce diminiſhing it, rather than in-

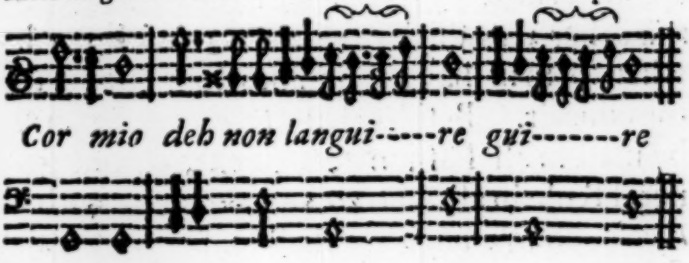
Increaſing of it: Becauſe in the firſt of theſe ways now mentioned, when a man Increaſes the Voyce, to make an Exclamation, it is needful that in Slacking of it, he Increaſe it the more. And therefore I have ſaid that it ſhoweth harſh and rough. But in the Diminiſhing of the Voyce it will work a quite contrary effect, becauſe when the Voyce is ſlacked, then to give it a little ſpirit, will always make it more paſſionate. Beſides that alſo, uſing ſometimes one, ſometimes another, variety may be uſed, which is very neceſſary in this *Art*, ſo that it be directed to the ſaid end.

So then, if this be the greateſt part of that Grace in Singing, which is apt to move the affection of the mind, in thoſe conceits certainly where there is moſt uſe of ſuch Affections or Paſſions; and if it be demonſtrated with ſuch lively reaſons, a new conſequence is hence inferred, that from Writings of men likewiſe may be learned that moſt neceſſary Grace, which cannot be deſcribed in better manner, and more cleerly for the underſtanding thereof; and yet it may be perfectly attained unto: So that after the ſtudy of the Theorie, and of theſe Rules, they may be put in practiſe, by which a man

grows

grows more perfect in all Arts, but eſpecially in the profeſſion of a perfect Singer, be it man or woman.

More languid. A livelier Exclamation. For Example.

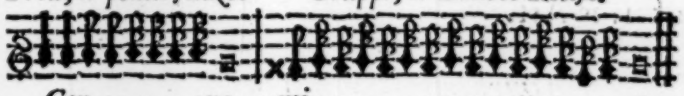


Of Tuning therefore with more or leſs Grace, and how it may be done in the aforeſaid manner, tryal may be made in the above-written Notes with the words under them, *Cor mio, deh non languire.* For in the firſt *Minim* with the *Prick*, you may Tune *Cor mio*, diminiſhing it by little and little, and in the falling of the *Crotchet* increaſe the Voyce with a little more ſpirit, and it will become an *Exclamation* paſſionate enough, though in a Note that falls but one degree: But much more ſprightful will it appear in the word *deh*, by holding of a Note that falls not by one degree: As likewiſe it will become moſt ſweet by the taking of the *greater ſixth* that falls by a leap. Which thing I have obſerved, not only to ſhow to others what

what a thing *Exclamation* is, and from whence it grows; but alſo that there may be two kinds of it, one more paſſionate than the other; as well by the manner in which they are deſcribed, or tuned in the one way or the other; as alſo by imitation of the word, when it ſhall have a ſignification ſutable to the conceit. Beſides that, *Exclamations* may be uſed in all Paſſionate Muſicks, by one general Rule in all *Minims* and *Crotchets* with a *Prick* falling; and they ſhall be far more Paſſionate by the following Note, which runneth, than they can be in *Semibreves*; in which it will be fitter for increaſing and diminiſhing the Voyce, without uſing the *Exclamations*. Yet by conſequence underſtand, that in *Airy* Muſicks, or *Corants* to dance, inſtead of theſe Paſſions, there is to be uſed onely a lively cheerful kind of Singing, which is carried and ruled by the *Air* it ſelf. In the which, though ſometimes there may be place for ſome *Exclamation*, that liveline ſs of Singing is in that place to be omitted, and not any Paſſion to be uſed which favoureth of *Languiſhment*. Whereupon we ſee how neceſſary a certain judgment is for a Muſician, which ſometimes uſeth to prevail above Art. As alſo, we may perceive by the fore-

foregoing Notes, how much greater Grace the four firſt *Quavers* have upon the ſecond ſyllable of the word *Languire* (being ſo ſtayed by the ſecond *Quaver* with a *Prick*) than the four laſt equal *Quavers*, ſo printed for Example. But becauſe there are many things which are uſed in a good faſhion of Singing, which becauſe their is found in them a greater Grace, being deſcribed in ſome one manner, make a contrary effect one to the other; whereupon we uſe to ſay of a man that he Sings with much Grace, or little Grace: Theſe things will occaſion me at this time firſt to demonſtrate in what faſhion I have deſcribed the *Trill* and the *Grup*; and the manner uſed by me to teach them to thoſe who have been intereſſed in my houſe; and further, all other the more neceſſary effects: So that I leave not unexpreſſed any curioſity which I have obſerved.

Trill, or plain ſhake. *Gruppo, or Double Reliſh.*

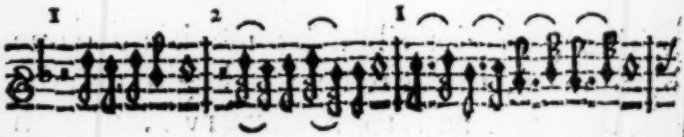


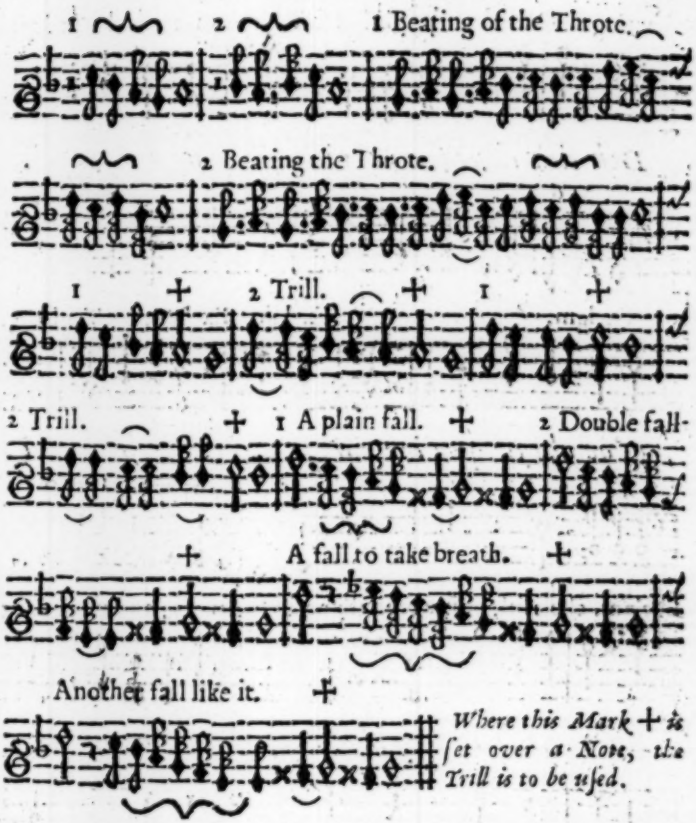
Cor------re *mi----------a.*

The *Trill* deſcribed by me is upon one Note only, that is to ſay: to begin with the firſt *Crotchet*, and to beat every Note with the

the throat upon the vowel [*a*] unto the laſt *Breve*; as likewiſe the *Gruppo* or *double Reliſh*. *Which* Trill *and* Gruppo *was exactly learned, and exquiſitly performed by my Scholars.* So that if it be true, that Experience is the Teacher of all things, I can with ſome confidence affirm and ſay that there cannot be a better means uſed to teach it, nor a better form to deſcribe it. Which *Trill* and *Grup*, becauſe they are a ſtep neceſſary unto many things that are deſcribed, and are effects of that Grace which is moſt deſired for Singing well; and (as is aforeſaid) being deſcribed in one or other manner, do work a contrary effect to that which is requiſite: I will ſhew not onely how they may be uſed, but alſo all the effects of them deſcribed in two manners, with the ſame value of the Notes, that ſtill we may know (as is aforementioned) that by theſe Writings, together with Practiſe, may be learned all the Curioſities of this Art.

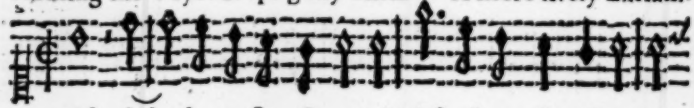
Example of the moſt uſual Graces.



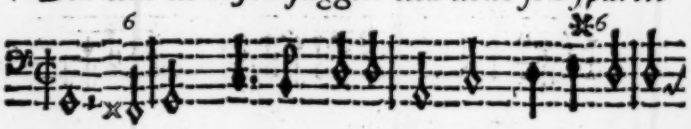


It is to be obſerved in theſe Graces that the ſecond hath more grace in it than the firſt; and for your better experience we will in this following *Ayre* deſcribe ſome of thoſe Graces with words under, together with the *Baſs* for the *Theorbo*; in which *Ayre* is contained the moſt paſſionate paſſages.

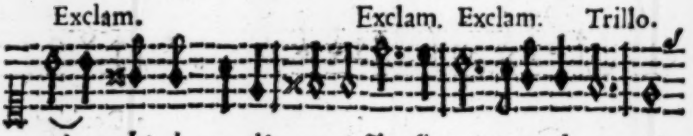
Abating the Voyce. A ſprightly Exclam. A more lively Exclam.



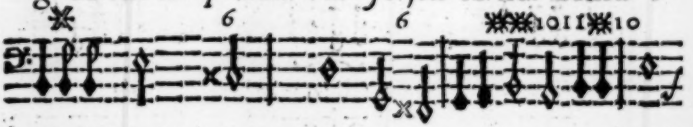
Deh deh doue ſon fuggiti deh doue ſon ſpariti



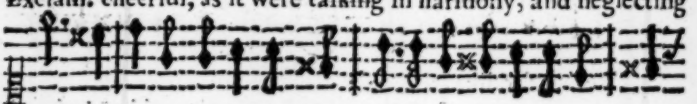
Exclam. Exclam. Exclam. Trillo.



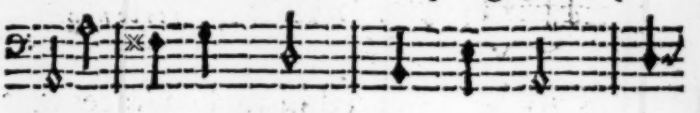
gl'oc chi de qualier rai Jo ſon ce ner homa i



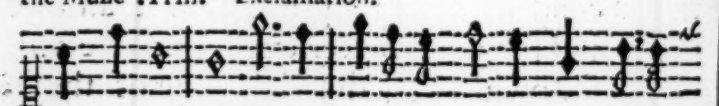
Exclam. cheerful, as it were talking in harmony, and neglecting



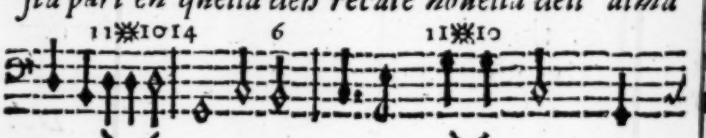
Aure aure divine ch'er rate peregrine in que-

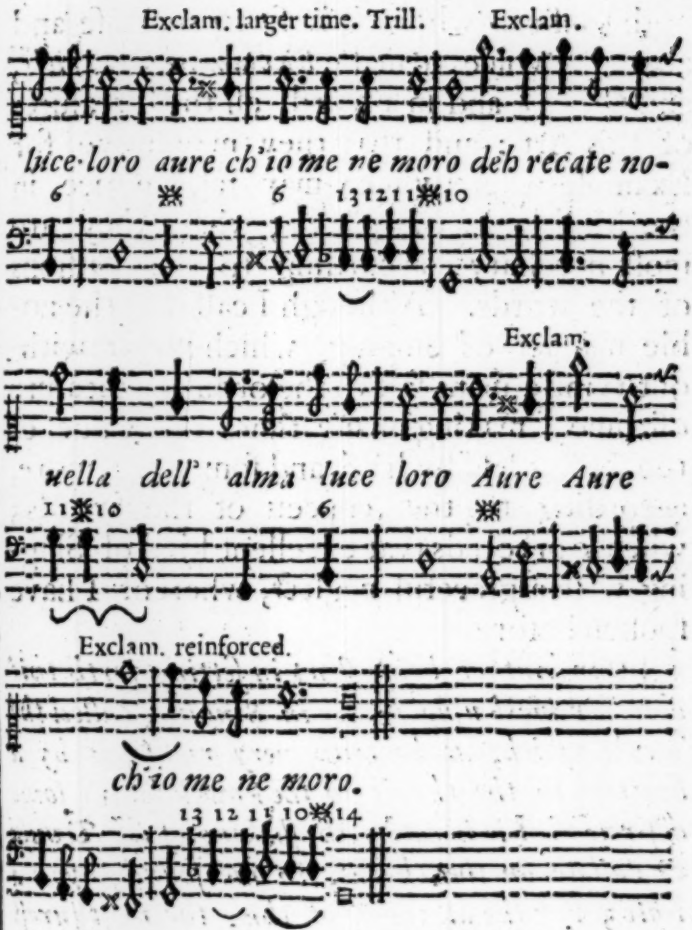


the Muſic. Trill. Exclamation.



ſta part'en quella deh recate nouella dell' alma





And becauſe in the two laſt lines of the foregoing Ayre, *Deh daue ſon ſuggiti*, there are contained the beſt paſſions that can be uſed in this noble manner of Singing, I have therefore thought good to ſet them down,

both to ſhow where it is fit to encreaſe and abate the voice, to make *Exclamations*, *Trills*, and *Grups*; and in a word, all the Treaſures of this Art: and that they may ſerve for Example whereby men may take notice in the Muſick of the places, where they are moſt neceſſary, according to the paſſions of the words. Although I call that the noble manner of Singing, which is uſed without tying a mans ſelf to the ordinary meaſure of time, making many times the value of the Notes leſs by half, and ſometimes more, according to the conceit of the words; whence proceeds that excellent kind of Singing with a graceful neglect, whereof I have ſpoken before.

[*Our Author being ſhort in ſetting forth the chief or moſt uſual Grace in Singing, called the* Trill, *which, as he ſaith very right, is by a beating in the Throat on the Vowel* (a'h) *ſome obſerve that it is rather the ſhaking of the Vvula or Pallate on the Throat, in one ſound, upon a Note; For the attaining of this, the moſt ſureſt and ready way is by imitation of thoſe who are perfect in the ſame; yet I have heard of ſome that have attained it by this manner, in ſinging a plain Song, of 6 Notes up and 6 down, they have in the midſt of every Note beat or ſhaked with*

with their finger upon their Throat, which by often practice came to do the ſame Notes exactly without. It was my chance lately to be in company with three Gentlemen at a Muſical Practice, which ſung their parts very well, and uſed this Grace (called the Trill) *very exactly: I deſired to know their Tutor, they told me I was their Tutor, for they never had any other but this my* Introduction: *That (I anſwered) could direct them but in the Theory, they muſt needs have a better help in the Practick, eſpecially in attaining to ſing the* Trill *ſo well. One of them made this Reply, (which made me ſmile) I uſed, ſaid he, at my firſt learning the* Trill, *to imitate that breaking of a Sound in the Throat, which Men uſe when they Leuer their Hawks,* as he-he-he-he-he; *which he uſed ſlow at firſt, and by often practice on ſeveral Notes, higher and lower in ſound, he became perfect therein. The* Trill *or ſhake of the Voice, being the moſt uſual Grace, is made in* Cloſes, Cadences, *and other places, where by a long Note an* Exclamation *or* Paſſion *is expreſſed, there the* Trill *is made in the latter part of any ſuch Note; but moſt uſually upon binding Notes in* Cadences *and* Cloſes, *and on that Note that precedes the cloſing Note. Thoſe who once attain to the perfect uſe of the* Trill, *other Graces will become eaſie.*]

Since there are ſo many effects to be uſed for the excellency of this Art, there is required (for the performing of them) neceſſarily a good voice, as alſo good wind to give liberty, and ſerve upon all occaſions where is moſt need. It ſhall therefore be a profitable advertiſement, that the Profeſſor of this Art, being to ſing to a *Theorbo* or other ſtringed inſtrument, and not being compelled to fit himſelf to others, that he ſo pitch his Tune, as to ſing in his full and natural Voice, avoiding feigned Tunes of Notes. In which, to feign them, or at the leaſt to inforce Notes, if his Wind ſerve him well, ſo as he do not diſcover them much; (becauſe for the moſt part they offend the Ear;) yet a man muſt have a command of Breath to give the greater Spirit to the Increaſing and Diminiſhing of the Voice, to *Exclamations* and other Paſſions by us related; and therefore let him take heed, that ſpending much Breath upon ſuch Notes, it do not afterward fail him in ſuch places as it is moſt needful: For from a feigned Voice can come no noble manner of ſinging; which only proceeds from a natural Voyce, ſerving aptly for all the Notes which a man can mannage according to his ability, employing his Wind in ſuch

a faſhion as he command all the beſt paſſionate Graces uſed in this moſt worthy manner of Singing. The love whereof, and generally of all Muſick, being kindled in me by a natural inclination, and by the ſtudy of ſo many years, ſhall excuſe me, if I have ſuffered my ſelf to be carried further than perhaps was fit for him, who no leſs eſteems and deſires to learn from others, than to communicate to others what himſelf hath learned; and to be further tranſported in this Diſcourſe, than can ſtand with that reſpect I bear to all the Profeſſors of this Art. Which Art being excellent and naturally delightful, doth then become admirable, and entirely wins the love of others, when ſuch as poſſeſs it, both by teaching and delighting others, do often exerciſe it, and make it appear to be a pattern and true reſemblance of thoſe never ceaſing celeſtial Harmonies, whence proceed ſo many good effects and benefits upon earth, raiſing and exciting the minds of the Hearers to the contemplation of thoſe infinite delights which Heaven affordeth.

This Author having ſet moſt of his Examples and Graces to the Italian *words, it cannot be denyed but the* Italian *Language is more ſmooth*

and better vowell'd than the English, *by which it has the advantage in* Muſick, *yet of late our Language is much refined, and ſo is our Muſick, to a more ſmooth and delightful way and manner of ſinging after this new method; eſpecially by the excellent Compoſitions of Mr.* Henry Lawes, *and other excellent Maſters in this Art, and was by them Taught for above this forty years paſt, and is daily uſed and taught by ſeveral eminent Profeſſors at this day. Therefore ſuch as deſire to be taught to ſing after this way, need not ſeek after* Italian *or* French *Maſters, for our own Nation was never better furniſhed with able and skilful Artiſts in Muſick than it is at this time, though few of them have the Encouragement they deſerve, nor muſt Muſick expect it as yet, when all other Arts and Sciences are at ſo low an Ebb: But I do hope, as Almighty God has moſt mirculouſly reſtored His Sacred Majeſty in peace, whoſe Virtues and Piety declare him a Lover and Encourager of Arts, and of Muſick eſpecially; ſo I hope the Clergy, Nobility and Gentry of this Kingdom, will follow His Gracious and Royal Example.*

Of the five Moods uſed by the Grecians.

1. The *Dorick* } 4. The *Phrygian*
2. The *Lydian* } 5. The *Ionick*.
3. The *Æolick* }

OF theſe Moods, though of little uſe among us, there is ſcarce any Author that has wrote of Muſick but do give ſome account of them; among the *Latin*, *Alſtedius*, *Caſſidorus*, and others; in *Engliſh*, Mr. *Butler* and Mr. *Morley*; therefore not intending to be ſingular, I ſhall give you this ſhort Narative.

Theſe Five *Moods* have no relation to thoſe *Moods* mentioned in the former part of this Book; thoſe have reference to *Notes* and *Time*, theſe only concern *Tune*. That which the *Grecians* called *Mode* or *Mood*, the *Latins* termed *Tone* or *Tune*: The deſign of either, was to ſhew in what Key the Song was ſet, and how each Muſical Key had relation one to another. Theſe five appertained to the *Grecians* only, and had their ſeveral appellations

lations from the Countries in which they were invented and practiſed. The *Latins* reduced theirs to Eight *Tones* or *Tunes*, and were by the Church-men termed Plain-ſongs. Theſe exceeded not the compaſs of ſix Notes, and was to direct how to begin and end in the proper *Keys*; which eight *Tones* or *Tunes* are printed in the *Tenor* Part of Mr. *Morley's Introduction, pag.* 147. The *Grecian Moods* had theſe various effects.

1. The *Dorick Mood* conſiſted of *ſober ſlow Tim'd Notes* (Counterpoint) where the Compoſition of Parts goes Note for Note together, be they of two, three, or four Parts, as is ſet forth in my late Book of Muſick of four Parts to the Pſalms and Hymns uſed in our Churches, Printed in *Folio*, 1671. This *Mood* had its name from *Doria*, a civil part of *Greece* near *Athens*; and being ſolemn, moveth to Sobriety and Godlineſs.

2. The *Lydian Mood* was uſed to grave, ſolemn Muſick, the Deſcant or Compoſition being of ſlow time, fitted to ſacred Hymns and Anthems, or Spiritual Songs, in Proſe, ſometimes in Verſes alone, and ſometimes in a full *Chorus* of four or five Parts; which moveth a kind of Heavenly Harmony, whereby the mind is lifted up from the regard of earthly

earthly things to thoſe Celeſtial Joys above. This *Mood* had its derivation from the famous River in *Lidia* called *Pactolus*, and the winding retrograde *Meander*, repreſenting thereby the admirable variety of Sound in Muſick, paſſing by the famous Cities, *Philadelphia* and *Sardis*, once the Royal Seat of rich King *Cræſus*.

3. The *Æolick Mood* was that which was of a more Aiery and ſoft pleaſing ſound, as your *Madrigals* or *Fa la's* of five and ſix Parts, which were Compoſed for Viols and Voyces by many of our excellent *Engliſh* Authors, as Mr. *Morley*, *Wilks*, *Wilbey*, *Ward*, and others: Which Muſick by its variety and delightfulneſs, allayeth the Paſſions, and charmeth the Affections into a ſweet and pleaſing temper; ſuch as was that enchanting Muſick of the Harp, provided for King *Saul*, 1 *Sam.* 16. *That* Saul *was refreſhed, and the evil Spirit departed from him.* This *Mood* had its derivation from *Æolia* (a Kingdom of *Æolus*) whence he is feigned to ſend his ruſhing Winds, which do reſemble this *Mood*, that is ſo commixt with fancy and airy reports, one part after other.

4. The *Phrygian Mood* was a more warlike and couragious kind of Muſick, expreſſing the Muſick of Trumpets and other Inſtruments

of

of old, exciting to Arms and Activity, as *Almans*, and the like. This *Mood* had its derivation from *Phrygia* (a Region bordering upon *Lydia* and *Caria*) in which is that Martial Town *Cios*, and the moſt high Hill *Idæ*, famous for the *Trojan* War: Many Hiſtorians have written of its rare Effects in warlike Preparations: *Suidas* (*in litera T*) writes of *Timotheus*, a skilful Muſician, that when *Alexander* the Great was much dejected in his mind, and loth to take up Arms, he with his *Phrygian* Flute expreſſed ſuch excellent ſounds and varieties of Muſick, that the Kings paſſions were immediately ſtirred to War, and ran preſently and took up Arms. But the Story of *Ericus* the Muſician paſſes all; who had given forth, that by his Muſick he could drive men into what Affections he liſted; and being required by *Bonus* King of *Denmark* to put his Skill in practice, he with his Harp or *Polycord Lyra* expreſſed ſuch effectual melody and harmony in the variety of changes in ſeveral *Keyes*, and in ſuch excellent *Fug's* and ſprightly *Ayres*, that his Auditors began firſt to be moved with ſome ſtrange paſſions, but ending his excellent Voluntary with ſome choice Fancy upon this *Phrygian Mood*, the Kings paſſions were altered,

altered, and excited to that height, that he fell upon his moſt truſty friends which were near him, and ſlew ſome of them with his fiſt for lack of another Weapon; which the *Muſician* perceiving, ended with the ſober and ſolemn *Dorick*, which brought the King to himſelf, who much lamented what he had done. This is recorded at large by *Crantzius*, *lib.* 5. *Daniæ cap.* 3. and by *Saxo Grammaticus*, *lib.* 12. *Hiſt. Daniæ*, and others.

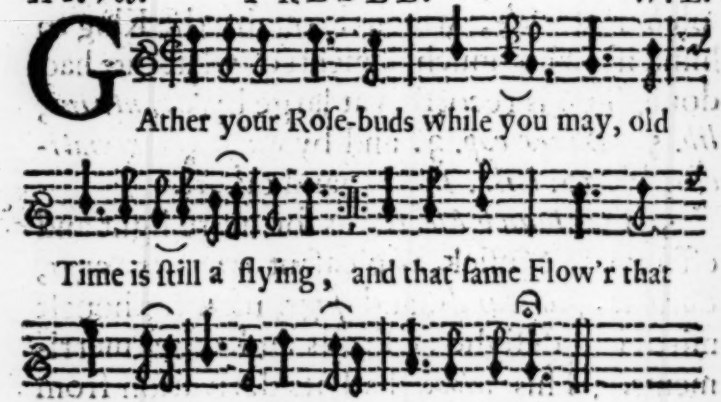
5. The *Ionick Mood* was for more light and effeminate Muſick, as pleaſant *amorous Songs*, *Corants*, *Sarabands*, and *Jigs*, uſed for honeſt mirth and delight at Feaſts and other merriments. This *Mood* had its derivation from the *Ionians* of *Ionia*, which lies between *Æolia* and *Caria*, a ſituation full of all pleaſure, whoſe plenty and idleneſs turned their honeſt mirth into laſciviouſneſs. By this *Mood* was the *Pithagorean Huntſup*, or morning Muſick, which wakened and rouzed their dull ſpirits to ſtudy and action. The abuſe of this *Mood* is ſoon reformed by the ſober *Dorick*; for what this excites above moderation, the other draws into a true *Decorum*.

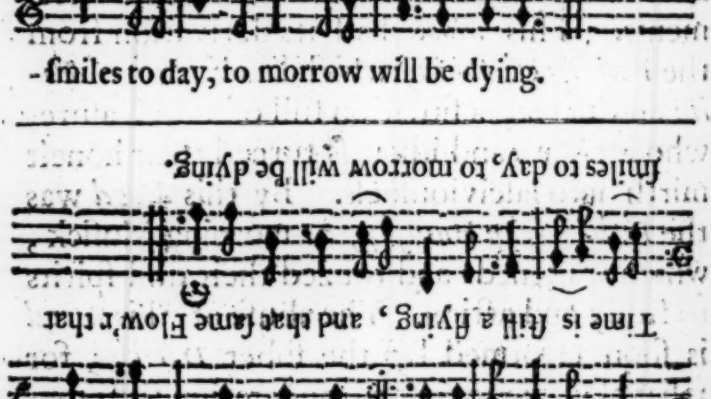
Let thus much ſuffice to have been ſpoken of the Grecian Moods. *I ſhall now ſet down ſome ſhort Songs and Ayres for two Voyces, very uſeful for Beginners.*

Ten

Ten ſhort Ayres or Songs of Two Voyces, Treble *and* Baſs, *for Beginners,*

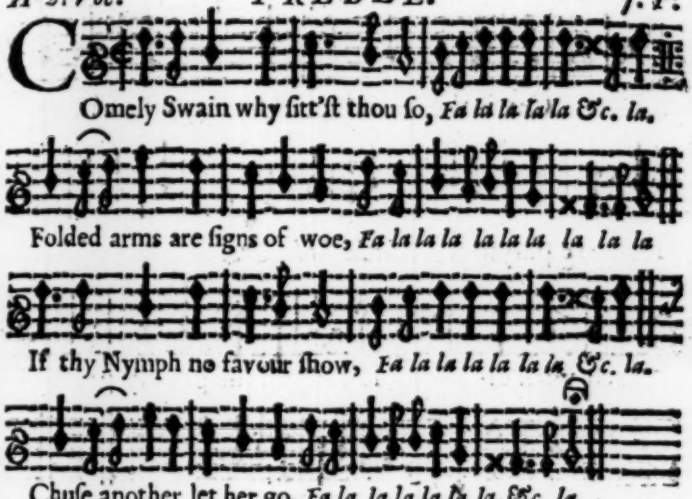
An. Voc. *TREBLE.* *W. L.*





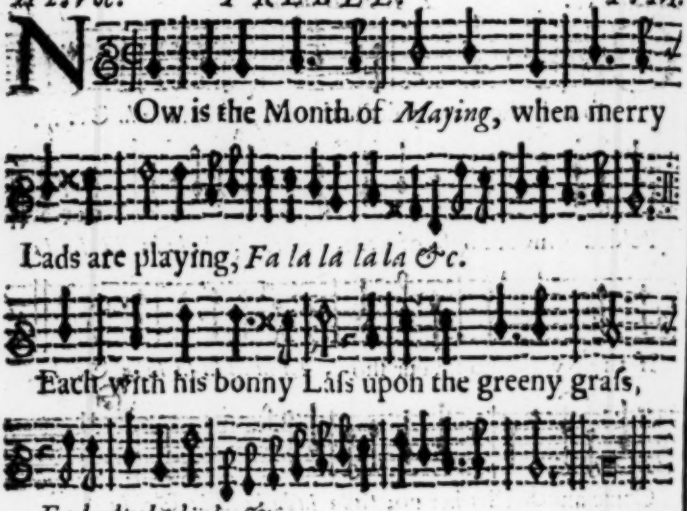
An. Voc. *BASSE.* *W. L.*

A 2. Voc. TREBLE. 3. P.



A 2. Voc. BASSE. 3. P.
Omely Swain why ſitt'ſt thou ſo, Fa la la la &c. la.
Folded arms are ſigns of woe, Fa la la la la &c. la.
If thy Nymph no favour ſhow, Fa la la la la &c. la.
Chuſe another let her go, Fa la la la la &c. la.

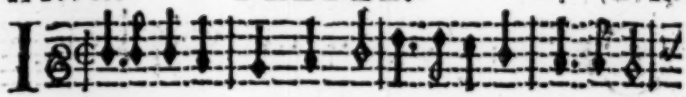
A 2. Voc. TREBLE. *T. M.*



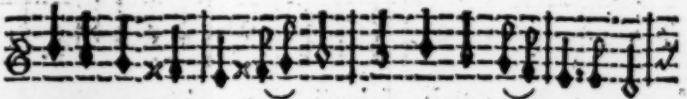
A 2. Voc. BASSE. *T. M.*

NOw is the Month of *Maying*, when merry
Lads are playing, *Fa la la la la &c.*
Each with his bonny Lass upon the greeny grass,
Fa la la la la la &c.

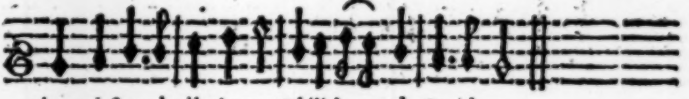
A 2. Voc. TREBLE. B. R.



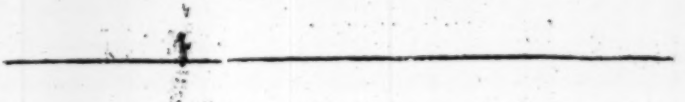
N the merry month of *May*, in a morn by break of day;

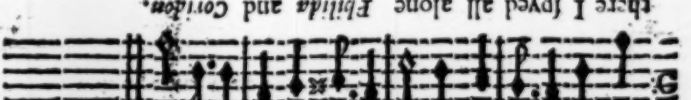


forth I walkt the wood ſo wide, when as *May* was in her pride;

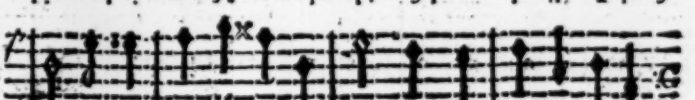


there I ſpyed all alone *Philida* and *Coridon*.





forth I walkt the wood ſo wide, when as *May* was in her pride;



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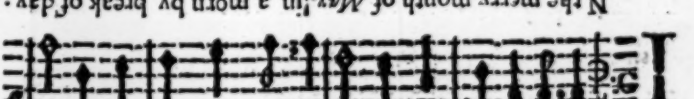
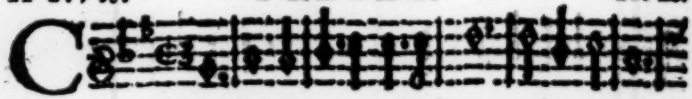
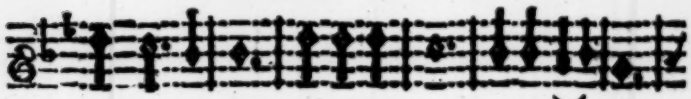


A 2 Voc. BASSE. B. R.

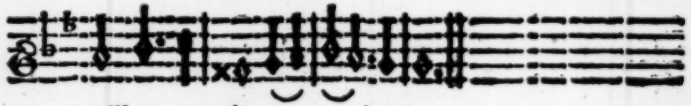
A 2. Voc. *TREBLE.* *H. L.*



Come *Cloris* hye we to the Bow'r, to ſport us e're



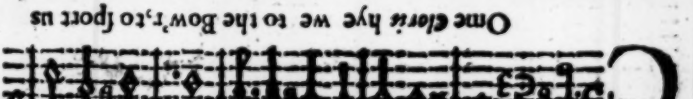
the day be done; ſuch is thy pow'r, that ev'ry Flow'r



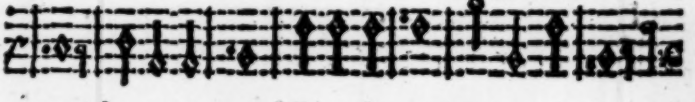
will ope to thee as to the Sun.

The wanton Suckling and the Vine
Will ſtrive for th' Honour, who firſt may
With their green Arms incircle thine,
To keep the burning Sun away.

A 2. Voc. *BASSE.* *H. L.*



Come *Cloris* hye we to the Bow'r, to ſport us



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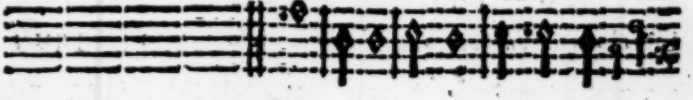
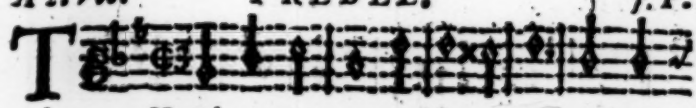
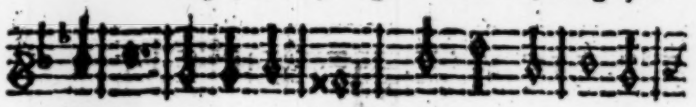


will ope to thee as to the Sun.

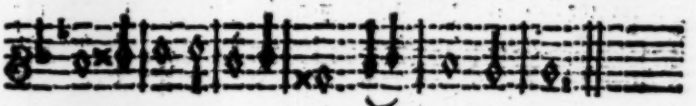
2. Voc. TREBLE. *1. P.*



Hough you are young and I am old, though your



vein's hot and my blood cold, though youth is moiſt and



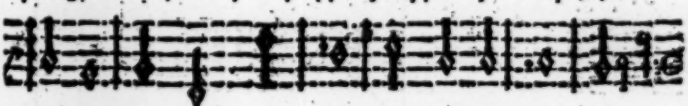
age is dry, yet Embers live when Flames do dye.

The tender Graff is eaſily broke,
But who ſhall ſhake the ſturdy Oke?
You are more freſh and fair than I,
Yet Stubs do live when Flow'rs do dye.

---

age is dry, yet Embers live when Flames do dye.

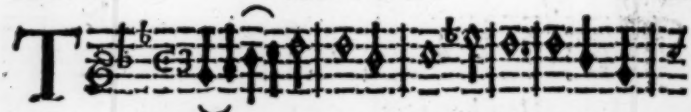
vein's hot and my blood cold, though youth is moiſt and



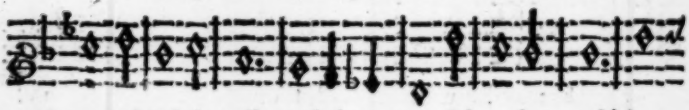
Hough you are young and I am old, though your

2. Voc. BASSE. *1. P.*

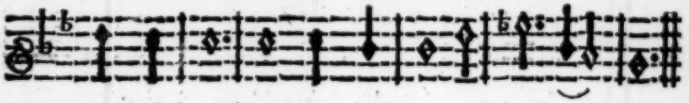
A 2 Voc. TREBLE. *N. L.*



Hough I am young and cannot tell, either what

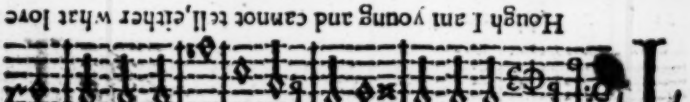


love or death is well; and then again I have been told, love

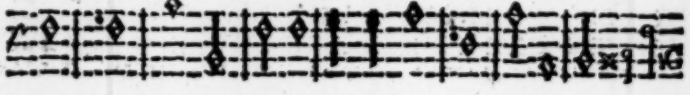


wounds with heat, love wounds, &c. and death with cold.

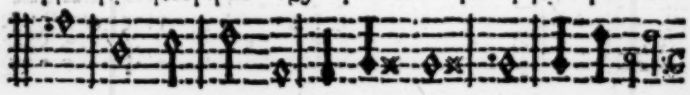
Yet I have heard they both bear darts,
And both do aim at humane hearts;
So that I fear they do but bring
Extremes to touch, and mean one thing.



Hough I am young and cannot tell, either what love



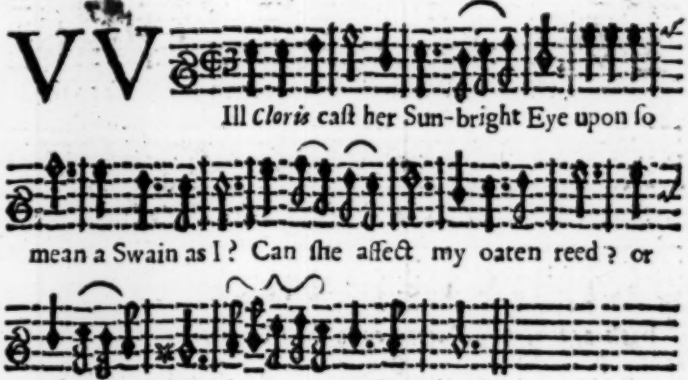
or death is well; and then again I have been told, love



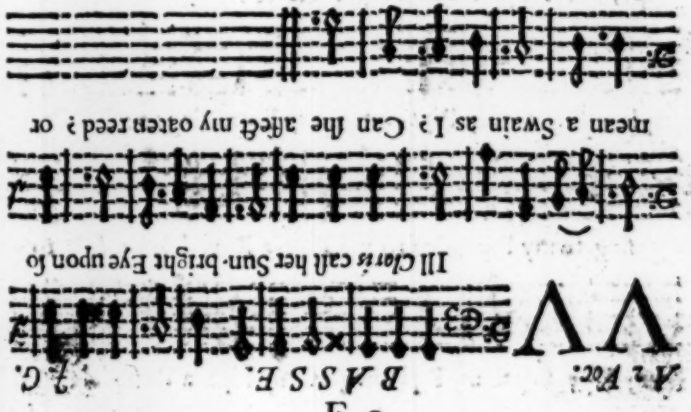
wounds with heat, love wounds, &c. and death with cold.

A 2. Voc. BASSE. *N. L.*

A 2. Voc. TREBLE. *T. G.*

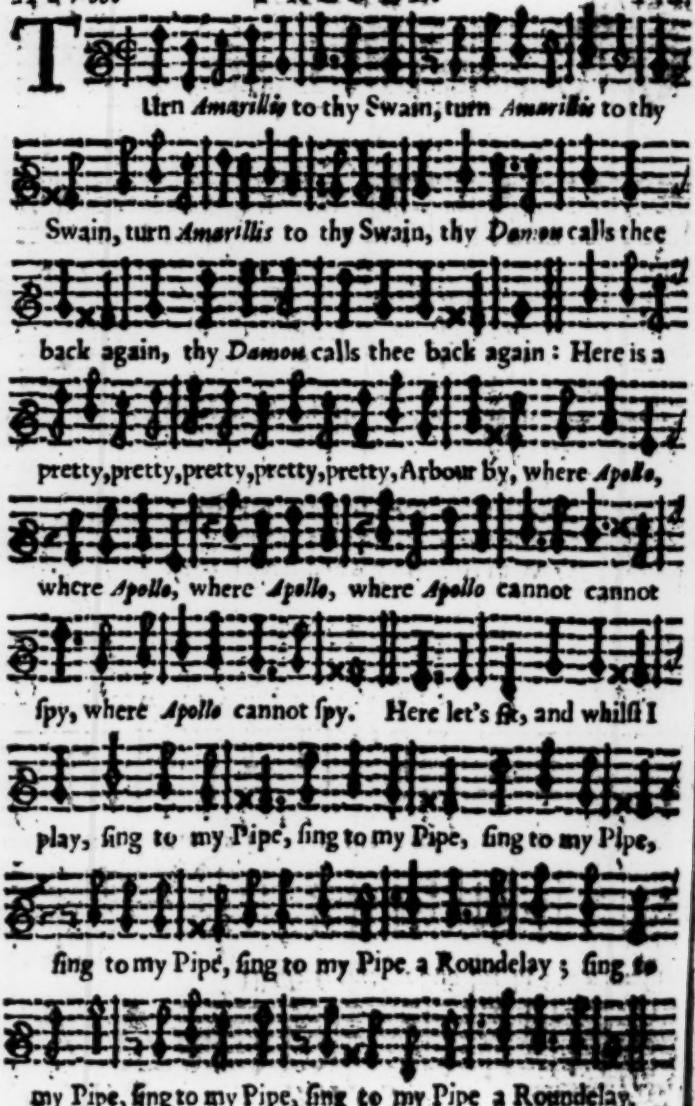


What rural ſport can I deviſe,
To pleaſe her Ears, to pleaſe her Eyes:
Fair *Cloris* ſees, fair *Cloris* hears,
With Angels Eyes and Angels Ears.

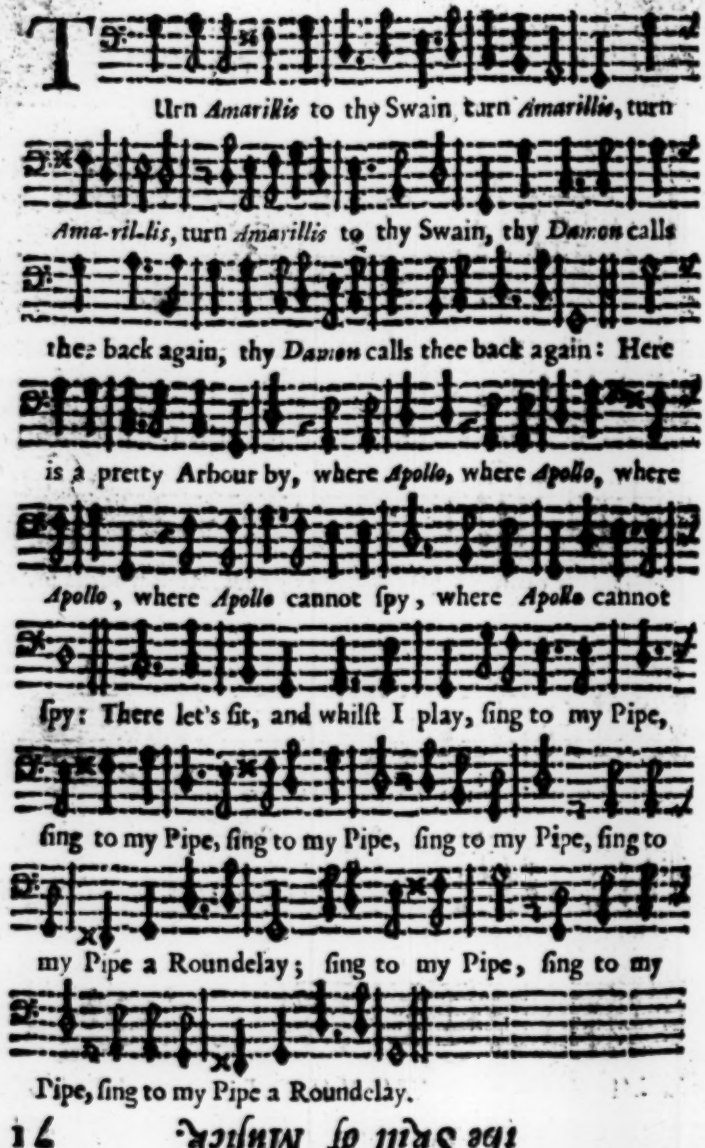


A 2 Voc. BASSE. *T. G.*

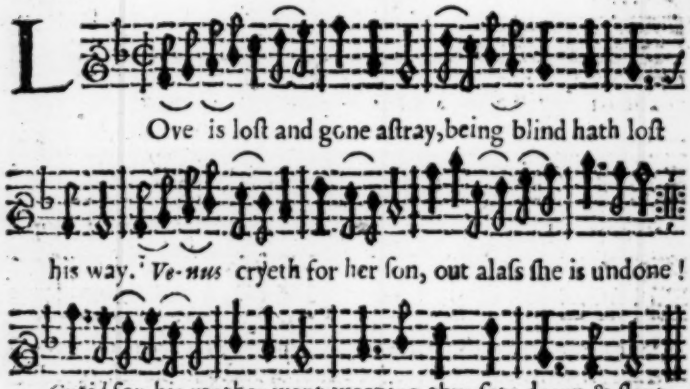
A 2 Voc. TREBLE. *T. B.*



A 2 Voc. BASSE. T. B.



An. Voc. TREBLE. *W. L.*



An. Voc. BASSE. *W. L.*
Ove is loſt and gone aſtray, being blind hath loſt
his way. *Venus* cryeth for her ſon, out alaſs ſhe is undone!
Cupid for his mother wept, weeping, thus ſate down & ſlept.

For more Songs and Ayres of this nature for Beginners, I ſhall refer you to two Books lately publiſhed, one entituled, Select Ayres and Dialogues for One, Two, and Three Voyces; *the other,* The Muſical Companion, containing Ayres for Two, Three, and four Voyces.

THE TUNES of PSALMS USED IN *PARISH CHURCHES.*

THe Tunes of *Pſalms* are of general uſe, all who are true Lovers of Divine *Muſick* will have them in eſtimation, they may be called Holy *David*'s Muſick, they are eaſie and delightful; thoſe who are principally concern'd are *Pariſh-Clerks*, as being the Leaders of thoſe Tunes in their Congregations, for whoſe uſe and benefit, I have ſet down theſe following Directions, as alſo the Names of Notes under each Tune.

Firſt, obſerve how many Notes compaſs the Tune is; ſecondly, the place of the firſt Note; and laſtly, how many Notes above and below that, ſo that you may begin the firſt Note in ſuch a Key, as the reſt may be ſung in the compaſs of your own and the peoples Voyces, without *ſqueaking* above, or *grumbling* below. For the better underſtanding of which, theſe following inſtructions are neceſſary, which ſerve alſo for all other Tunes that are not here; but when you are perfected in theſe, I refer you to my large Book lately publiſhed in Folio, Entituled, *Pſalms and Hymns in Solemn Muſick of four Parts*; in which is 47 ſeveral Tunes, with the *Baſs* under each *Common-Tune*, as proper to ſing to the *Organ*, *Theorbo*, or *Baſs Viol*; alſo variety of excellent Tranſlations of *Pſalms* and *Hymns*, never before publiſhed.

Of

Of the *Short Tunes* to Four Lines, with their proper *Pſalms*, whoſe Meaſure is Eight Syllables on the firſt Line, and ſix on the next.

Oxford Tune *Cambridge* Tune *Litchfield* Tune *Low Dutch* Tune	To Pſal. *Conſolatory.*	*Theſe 8 ſhort Tunes in Tuning the firſt Note will bear a cheerful high pitch, in regard their whole compaſs is not above five or ſix Notes, from the higheſt Note to the loweſt.*
York Tune *Windſor* Tune *Weſtminſter* Tune	To Pſalms *of Prayer, Confeſſion*, and *Funerals.*	
Southwel Tune	To peculiar Pſalms, as 25, 50, 67, 70, 134.	
St. *David's* Tune *Martyrs* Tune *Wincheſter* Tune *London* Tune	To Pſalms *of Praiſe and Thankſgiving.*	*Theſe 4 Tunes are 8 Notes compaſs above the firſt, and therefore begin the firſt Note low.*

Long Tunes, moſt of them uſual to *Pſalms* of Eight Lines.

1 *Pſal.* Tune 81 *Pſal.* Tune 119 *Pſal.* Tune	*Theſe three Tunes are eight Notes in compaſs above your firſt Note, and therefore you muſt begin your firſt Note low.*
51 *Pſal.* Tune 100 *Pſal.* Tune	*Theſe two Tunes begin your firſt Note indifferent high, becauſe you are to fall four Notes lower than your firſt Note.*
113 *Pſal.* Tune 148 *Pſal.* Tune	*Theſe two Tunes begin your firſt Note low, becauſe the Tune aſcends 8 Notes above it.*

The

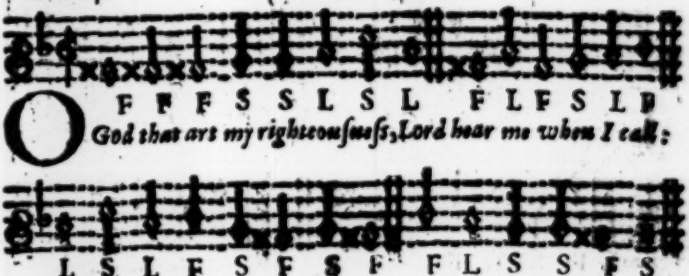
The moſt uſual

COMMON TUNES

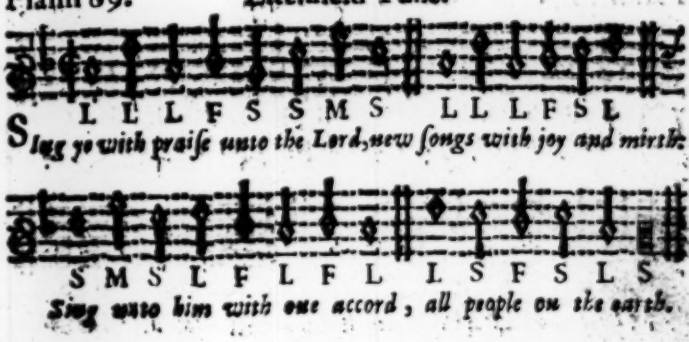
USED IN

PARISH CHURCHES.

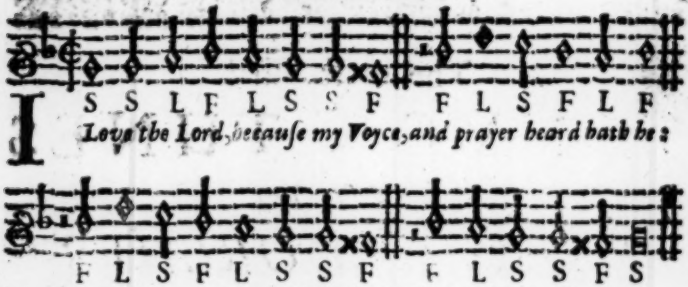
Pſalm 4. Oxford Tune.



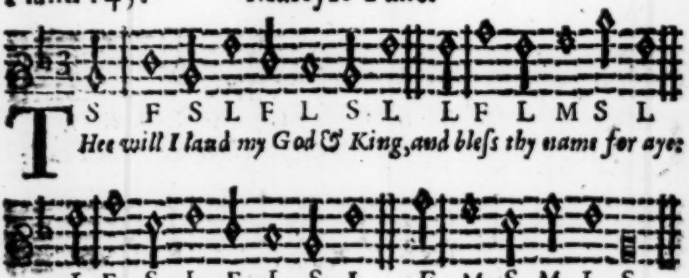
Pſalm 69. Litchfield Tune.



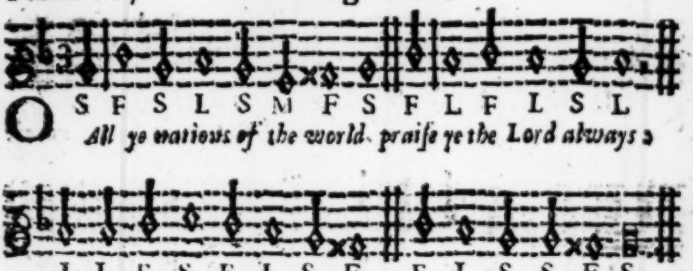
Pſalm 116. Windſor Tune.



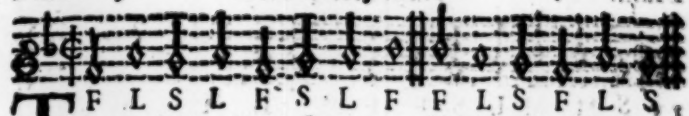
Pſalm 145. Martyrs Tune.



Pſalm 117. Cambridge Tune.



Pſalm 23. Canterbury Tune.



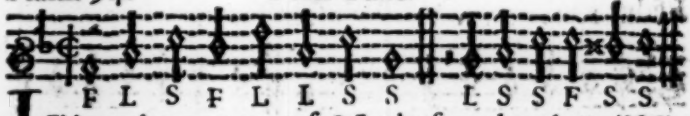
F L S L F S L F F L S F L S

THe Lord is only my ſupport, and he that doth me feed:

S F L S F F S F L S L F S F

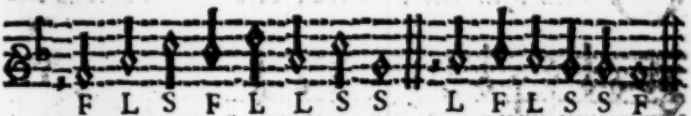
How can I then lack any thing, whereof I ſtand in need?

Pſalm 94. York Tune.



F L S F L L S S L S S F S S

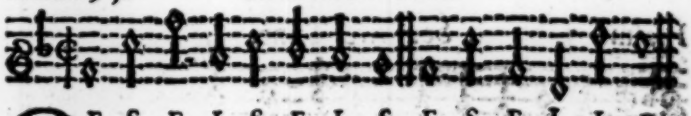
IVdge and revenge my cauſe O Lord, from them that evil be:



F L S F L L S S L F L S S F

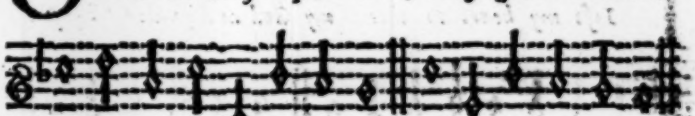
From wicked and ungodly men, good Lord deliver me.

Pſalm 95. St. David's Tune.



F S F L S F L S F S F L L S

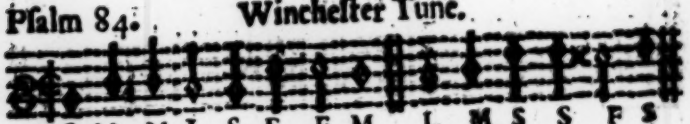
OCome let us lift up our voice, and ſing unto the Lord:



S L L S S F L S S M F L S F

In him our rock of health rejoice let us with one accord.

Pſalm 84. Winchester Tune.



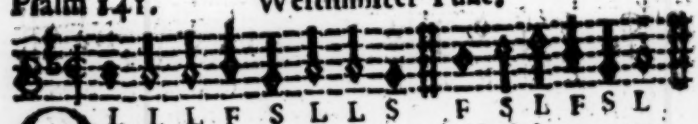
S M M L S F F M L M S S F S

How pleaſant is thy dwelling place, O Lord of hoſts to me!

M L S F M L S F M L S S F S.

The Tabernacles of thy grace, how pleaſant Lord they be!

Pſalm 141. Weſtminſter Tune.



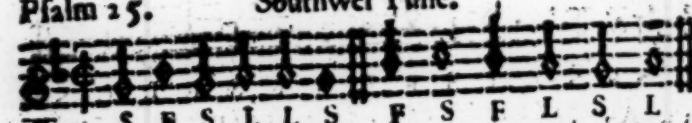
L L L F S L L S F S L F S L

O Lord upon thee do I call, Lord haſt thee unto me:

F F L S F L S F F L S S F S

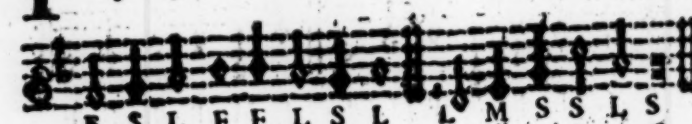
And hearken Lord unto my voice, when I do cry to thee.

Pſalm 25. Southwel Tune.



S F S L L S F S F L S L

I Liſt my heart to thee, my God and guide moſt juſt:

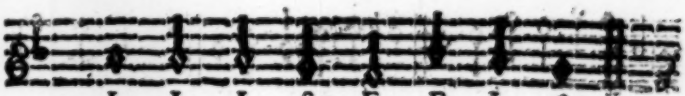


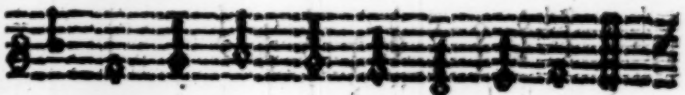
F S L F F L S L L M S S L S

Now ſuffer me to take no ſhame, for in thee do I truſt.

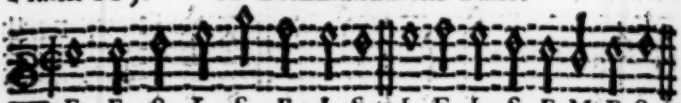
Pſalm 149. London Tune.

Pſalm 100.



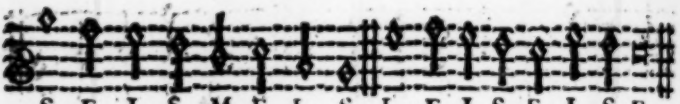


Pſalm 125. X Commandment Tune.



F F S L S F L S L F L S F M F S

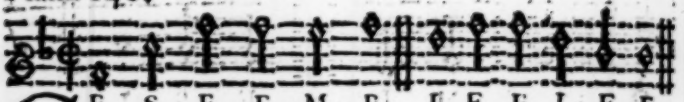
THoſe that do put their Confidence upon the Lord our God only,



S F L S M F L S L F L S F L S F

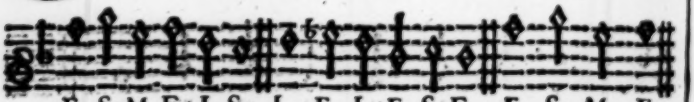
And fly to him for their defence, in all their need and miſery.

Pſalm 148.



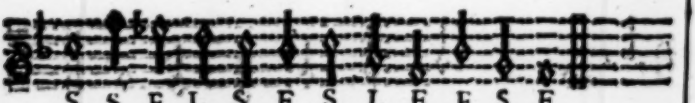
F S F F M F L F F L F F

GIve laud unto the Lord from Heav'n that is ſo high,



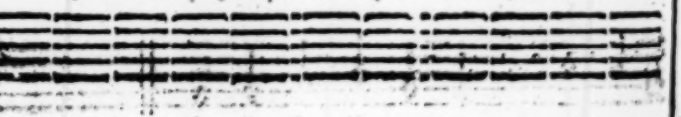
F S M F L S L F L F S F F S M F

Praiſe him in deed and word, above the ſtarry skie, and alſo ye,

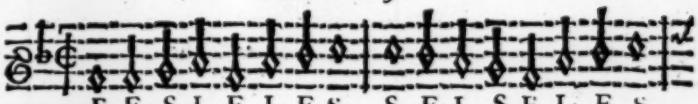


S S F L S F S L F F S F

his Angels all, Armies royal, praiſe him with glee.

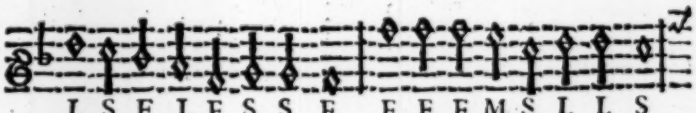


Pſalm 113.



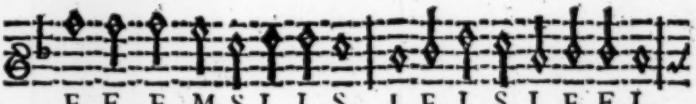
F F S L F L F S S F L S F L F S

Ye children which do ſerve the L. praiſe ye his name with one accord
Who from the riſing of the Sun, Till it return where it begun,



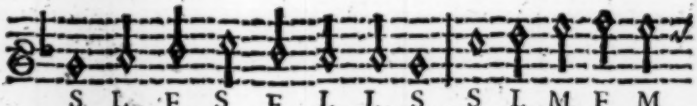
L S F L F S S F F F M S L L S

Yea bleſſed be always his name The Lord all people doth ſurmount
Is to be praiſed with great fame.



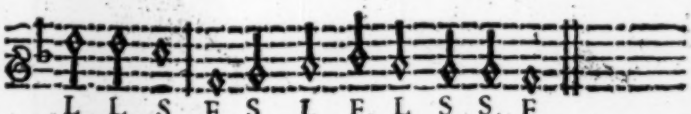
F F F M S L L S L F L S L F F L

As for his glo ry we may count, above the heavens high to be.



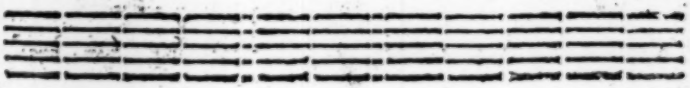
S L F S F L L S S L M F M

With God the Lord who may compare, whoſe dwellings in the



L L S F S L F L S S F

heavens are, of ſuch great power and force is he.



1
2
3
4
5
6
B
C
D
E
F
G
H
4 4 4 3 4 4
1 2 3 4 5 6 7

A BRIEF

INTRODUCTION

To the Playing on the

Baſs-Viol.

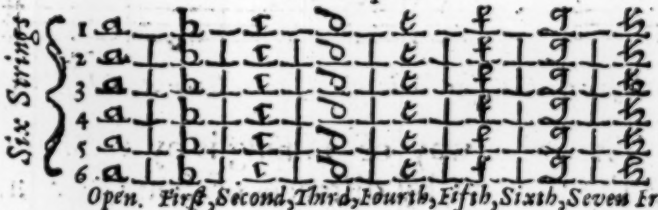
The Second BOOK.

THe *Viol* (uſually called) *de Gambo* or *Conſort Viol*, becauſe the Muſick thereon is play'd from the Rules of the *Gam-vt*, and not as the *Lyra-Viol*, which is by Letters or *Tableture*. Of this *Viol de Gambo* there are three ſeveral ſizes, one larger than the other, according to the three Parts of Muſick ſet forth in the *Gam-vt*, *viz. Treble Viol*, *Tenor Viol*, and *Baſs Viol*. The *Treble Viol* plays the higheſt part, and its Leſſons are prick'd by the *G ſol re vt* Cliff 𝄞; the *Tenor Viol* or middle part, its Leſſons are by the *C ſol fa ut* Cliff 𝄡; and the *Baſs Viol* which is the lar-

geſt, its Leſſons are by the *F faut* Cliff 𝄢. Theſe three *Viols* agree in one manner of Tuning; wherefore I ſhall give you the Directions for Tuning the *Baſs Viol*, which is uſually ſtrung with *ſix ſtrings* (as you may obſerve on the Figure expreſſed in the foregoing page) which ſix ſtrings are known by ſix ſeveral names; the *firſt*, which is the ſmalleſt, is called the *Treble*; the *ſecond*, the *ſmall Mean*; the *third*, the *great Mean*; the *fourth*, the *Counter-Tenor*; the *fifth*, the *Tenor* or *Gam-vt* ſtring; the *ſixth*, the *Baſs*. But if you will name them after they are Tuned, according to the Rule of the *Gam-vt*, the *Treble ſtring*, is *D la ſol re*; the *ſmall Mean*, *A la mi re*; the *great Mean*, *E la mi*; the *Counter-Tenor*, *C fa vt*; the *Tenor* or fifth ſtring, *Gam-vt*; and the ſixth or *Baſs*, *double D ſol re*. Belonging to theſe *ſix ſtrings* there are *ſeven Frets* or *Stops* on the neck of your *Viol*, which are for ſtopping the various Sounds, according to the ſeveral Notes of the *Gam-vt*, both *Flats* and *Sharps*: For the more plain underſtanding of which, I have drawn an exact Table in the following pag. 88. beginning with the loweſt Note on your *ſixth ſtring*, and ſo aſcending to the higheſt on the *firſt* or *Treble ſtring*. Your perfect underſtanding of that Table

Table will much further you in the knowledg of Tuning your Viol; for which Tuning I will give you two Rules, one by *Tableture* or *Letters*, the other by the *Gam-vt* Rule; the firſt being the eaſieſt way to a Beginner, whoſe Ear at firſt is not well acquainted with the ſeveral diſtances of Sounds that the Strings are Tuned in, ſhall by this way uſe only one Sounding, *viz.* an *Uniſon*, which is to make two ſtrings (one of them being ſtopt, the other not) to agree in one and the ſame ſound: The Letters are Eight, *A*, *B*, *C*, *D*, *E*, *F*, *G*, *H*; ſeven of theſe are aſſigned to the ſeven *Frets* on the Neck of the Viol; *A* is for the ſtring open, ſo *B* is the firſt *Fret*, *C* the ſecond, *D* the third, *E* the fourth, *F* the fifth, *G* the ſixth, and *H* the ſeventh.

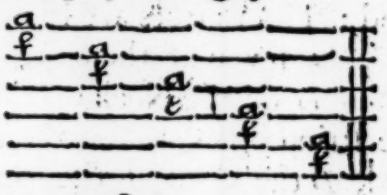
Example.



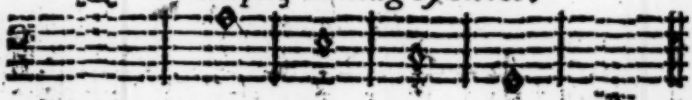
When you begin to Tune, raiſe your *Treble* or ſmalleſt ſtring as high as conveniently it will bear without breaking; then ſtop only your ſecond or *ſmall Mean* in *F*, and

tune it till it agree in ſound with your *Treble* open; that done, ſtop your *Third* in *F*, and make it agree with your *Second* open; then ſtop your *Fourth* in *F*, and make it agree with your *Third* open; then ſtop your *Fifth* in *F*, and make it agree with your *Fourth* open; and laſtly, ſtop your *Sixth* in *F*, and make it agree to your *Fifth* open. This being exactly done, you will find your *Viol* in Tune, according to the Rule of the *Gam-vt*.

Example, Tuning by Letters.



Example, Tuning by Notes.



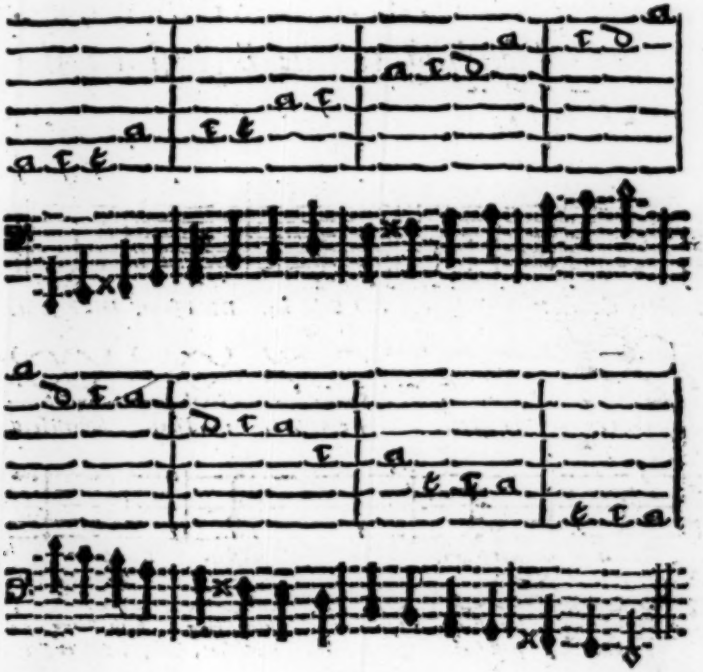
D la ſol re. A la mi re. E la mi. C fa vt. Gam-vt. DD ſol re.

The other way of Tuning is by the Rule of the *Gam-vt*, by diſtances of Sounds, as in the foregoing Example, thus: The *Treble* being raiſed as high as it will conveniently bear without breaking, is called *D la ſol re*; then tune your *ſecond* four Notes lower, and it is *A la mi re*; the *third* four Notes lower,

is

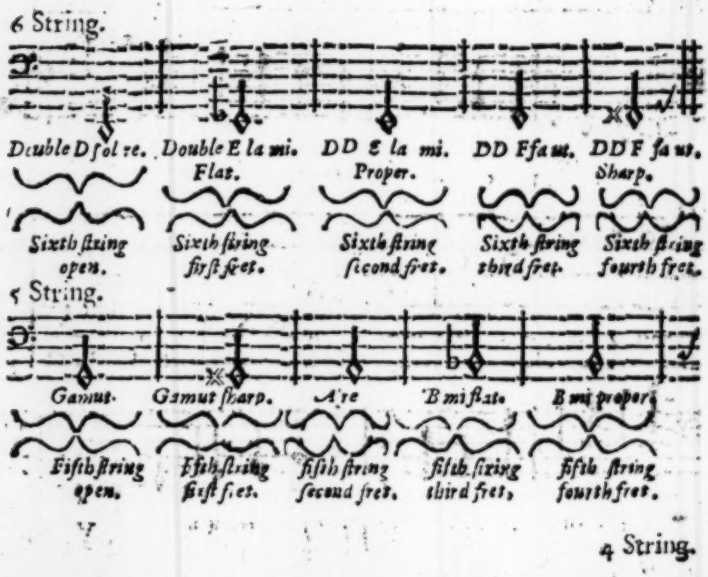
is *E la mi*; the *fourth* three Notes, or a flat Third lower, is *C fa vt*; the *fifth* four Notes lower, is *Gam-vt*; and the *fixth* four Notes lower than the *fifth*, is *double D ſol re*: This is the moſt uſual way of Tuning it; yet there are ſome Leſſons do require it one Note lower, which is *double C fa vt*, but that is very ſeldom.

Example of the Notes aſcending and deſcending.

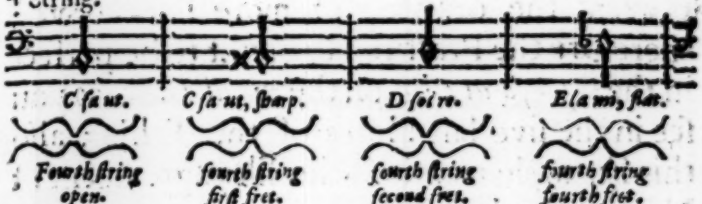


Your *Viol* being Tuned, practice to play this Example of the Notes aſcending and deſcending, and by it you ſhall know your *Viol* is right Tuned.

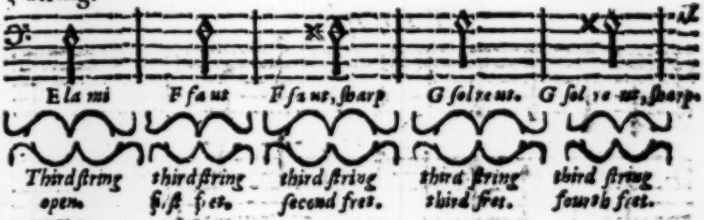
An exact Table, directing the Places of the Notes, Flat and Sharp, to every Stop on the Baſs-Viol, *according to the* Gam-vt ; *beginning at the loweſt Note of the* Baſs *on the Sixth String, and aſcending to the higheſt on the* Treble.



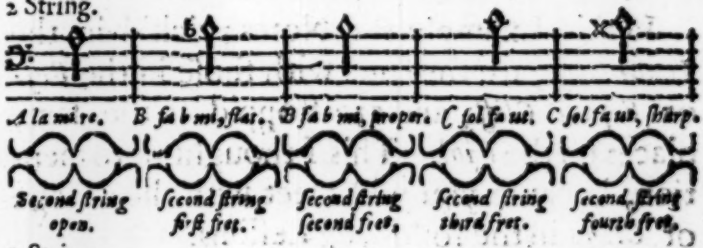
4 String.



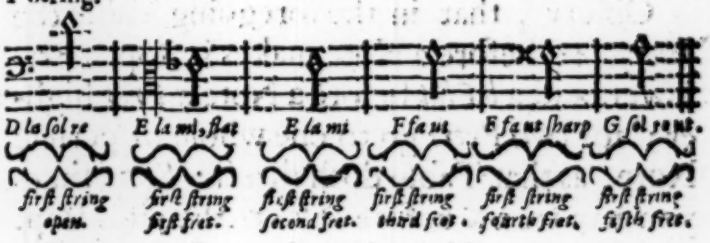
3 String.



2 String.



1 String.



It is uſual in Leſſons for the *Baſs-Viol*, to change the *Cliff* where the Notes aſcend aboye *D la ſol re*, which is very neceſſary to pre-

prevent the drawing of more lines above; therefore the Practitioner ought to be perfect in the *C ſol fa ut Cliff* on the *middle line*, as you ſee in the five laſt Notes of the Table; alſo this Example mentions the like agreement of Notes in both Cliffs.

Example.

In this Example the Notes prick'd in the *Tenor Cliff*, are the ſame with thoſe in the *Baſs* or *F fa ut Cliff*, and are ſtopp'd in the ſame places on the *Viol.* This I thought fit to mention, becauſe you will meet with the change of *Cliffs* in the following Leſſons.

Obſerve, that in the foregoing Table the *Sharp* (♯) before a Note makes it ſtopt a *Fret* lower, and a *b Flat* before a Note a *Fret* higher; for two *Frets* go to one whole or perfect Note, as that Table doth direct: Sometimes you may ſee a ♯ before *D ſol re*, then it is ſtopt a *Fret* lower, which is the place of *E la mi flat*, ſo if a *Flat* is ſet before *A la mi re*, it is a *Fret* higher, which is *G ſol re ut* ♯; the like of other *flat* or *ſharp Notes.*

Alſo,

Alſo if a *B flat* or *B* ♮ be ſet on *Rule* or *Space* at the beginning of any Line with the *Cliff*, that *Flat* or *Sharp* makes all the Notes which are in the ſame Rules or Spaces to be *flat* or *ſharp* through the whole Leſſons.

TREBLE-VIOL.

Theſe Directions for the *Baſs-Viol* do alſo ſerve the *Treble-Viol*, which is ſtrung and tuned in the ſame manner, only eight Notes higher, *G ſol re ut* on the *Treble* is the Eighth above *G ſol re ut* on the *Baſs*, being ſtopped on the ſame *String* and *Fret* with the *Baſs*; and ſo other Notes accordingly.

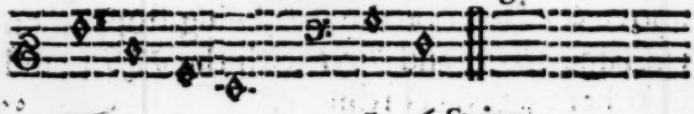
TENOR-VIOL.

The *Tenor-Viol* is an excellent *inward Part*, and much uſed in *Conſort*, eſpecially in *Fantaſies* and *Ayres* of 3, 4, 5 and 6 parts: The Tuning of it is the ſame with the *Baſs* and *Treble*, for the diſtance of ſound betwixt each ſtring; but being an Inward Part betwixt both, its Tuning is four Notes higher than the *Baſs*, and five Notes lower than the *Treble*; its *firſt* or *Treble* ſtring is tuned to *G ſol re ut* on the third ſtring of the *Treble-Viol*; its ſecond four Notes lower, which is *D la ſol re*; the *third* four Notes lower is *A la mi re*, the *fourth* three Notes (or a flat Third) lower, is *F fa ut*; the *fifth* four Notes lower than it, is *C fa ut*; and

and the *ſixth* four Notes lower than the *fifth*, is *Gam-vt*; which is anſwerable to the *Gam-vt* on the *Baſs-Viol.*

For the better underſtanding of theſe Tunings ſeverally, *viz. Treble* and *Tenor*, obſerve theſe two Examples of them, according as their *ſix ſtrings* are Tuned by the ſeveral Diſtances of Notes in the *Gam-vt.*

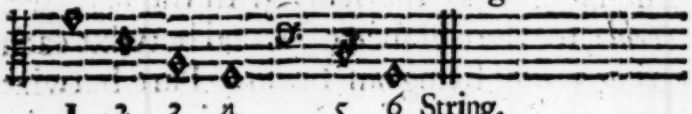
The Treble-Viol Tuning.



1 2 3 4 5 6 String.

The fifth ſtring on the *Treble-Viol* is the ſame with *G ſol re vt* on the third ſtring of the *Baſs-Viol.*

The Tenor-Viol Tuning.



1 2 3 4 5 6 String.

The fifth ſtring of the *Tenor-Viol* is tuned to *C ſa vt* or fourth ſtring of the *Baſs-Viol.*

For the names of the Notes and their Proportions of Time, I refer you to the fourth and ſeventh *Chapters* in the firſt Book.

Some

Some General Rules for the Viol.

THere are three ſorts of *Baſs-Viols*, as there is three manner of ways in playing.

Firſt, a *Baſs-Viol* for *Conſort* muſt be one of the largeſt ſize, and the ſtrings proportionable.

Secondly, a *Baſs-Viol* for *Diviſions* muſt be of a leſs ſize, and the ſtrings according.

Thirdly, a *Baſs-Viol* to play *Lyra-way*, that is by *Tableture*, muſt be ſomewhat leſs than the two former, and ſtrung proportionably.

2. In the choice of your *Viol Bow*, let it be proportioned to the *Viol* you uſe, and let the Hair be laid ſtiff, and the Bow not too heavy, nor too long.

3. In holding your *Viol* obſerve this Rule, Place it gently between your Knees, reſting the lower end thereof upon the Calves of your Legs, and let your Feet reſt flat on the Ground, your Toes turned a little outward, and let the top of your *Viol* lean towards your left ſhoulder.

4. In the holding of your Bow obſerve this Rule: Hold the Bow betwixt the ends of your Thumb and your Forefinger, an Inch below the Nut, the Thumb and firſt Finger reſting on the Wood, the ends of your

your ſecond and third Fingers ſtaid upon the Hair, by which you may poiſe and keep up your Bow. Your Bow being thus fix'd, you muſt draw it over one ſtring, and then another in a right angle, about two or three Inches above the Bridge, making each ſeveral ſtring yield a clear ſound.

5. In the poſture of your left hand obſerve this Rule, place your Thumb on the back of the Neck, and oppoſite to your Forefinger, ſo that when your fingers are to reſt on the ſeveral Stops or Frets, your hand may have liberty to move up and down, as occaſion ſhall require; and in the ſtopping obſerve, that when you ſet any finger down, let it not be juſt upon the Fret, but cloſe to it, bearing it hard down with the end of your finger, and let it reſt there, playing the following Notes with your other fingers, until occaſion require the moving it; and be ſure not to lift your fingers too high, but keep them in an even diſtance to the Frets, that ſo they may paſs more readily from Fret to Fret.

Alſo in the Rule of true Fingering, where you skip a Fret, there leave a finger; and when you have any Notes which are high Notes, that reach lower than the Frets, there the higheſt Note is always ſtopt either with

the

the third or fourth finger; if with the third, then the firſt and ſecond fingers are ready to ſtop the two next Notes either aſcending or deſcending from it: But if the higheſt Note be ſtopt with the fourth finger, then the Note under it is ſtopt either with the third or ſecond finger, according as it is either Flat or Sharp; if Sharp, the third; if Flat, the ſecond. But whether the higheſt Note be ſtopt with the third or fourth finger, the third below it muſt be ſtopt with the firſt finger, which is ever as a Guide to the two Notes above it. Laſtly, when two Notes which follow one another are ſtopt with the ſame finger removed, it is to prepare the other fingers to the aforementioned poſture, or to remove them to ſome other place. This order of Fingering directs the whole Finger-board (in ſtopping three Notes which follow upon any one ſtring) with this proviſo, where ſtops are wide, the fourth or little finger is of more uſe, than lower down where the ſtops fall more cloſe.

6. In the moving your Bow obſerve this Rule, when you ſee an even number of *Quavers* or *Semiquavers*, as 2, 4, 6, or 8, tyed together, you muſt begin with your Bow forward, though the Bow be drawn forward the Note

Note before; but if the number be odd, as 3, 5, or 7, (which is by reaſon of a Prick Note or an odd *Quaver* Reſt) then the firſt Note muſt be plaid with the Bow drawn backward.

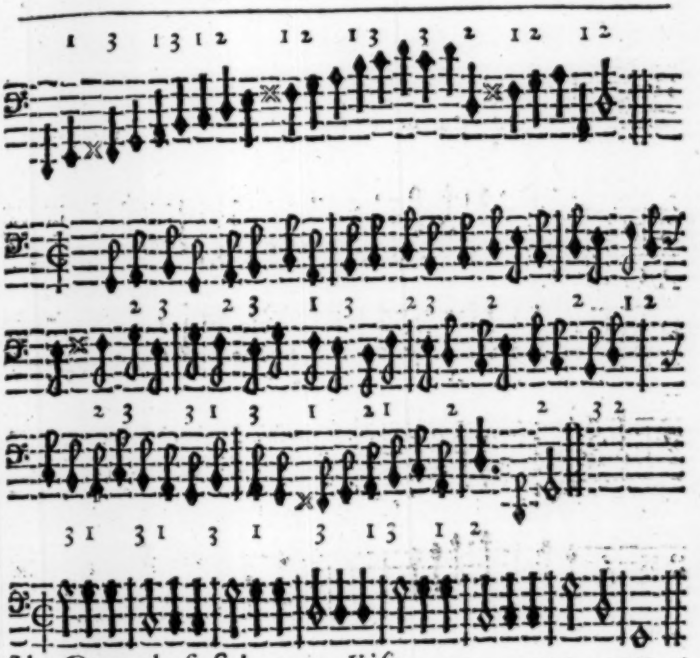
Laſtly, in the practice of any Leſſon, play it ſlow at firſt, and by often practice it will bring your hand to a more ſwift motion.

And now, your *Viol* being Tuned according to the foregoing Directions, I have here following ſet down a few Leſſons for to begin with, and over the Notes I have ſet figures, to direct you with what fingers to ſtop them; 1, 2, 3, 4, is ſet for firſt, ſecond, third, and fourth fingers; thoſe which have no figures over them, are the ſtring open.

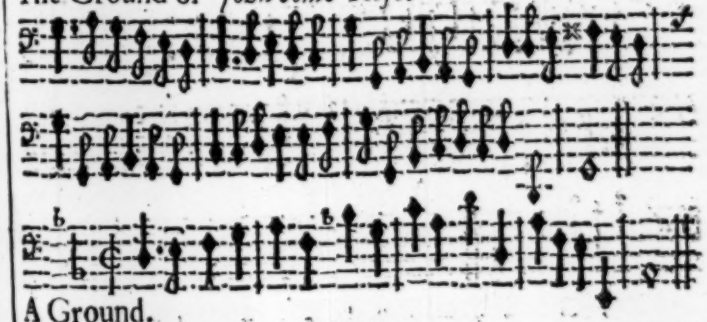
For the uſual *Graces*, the *ſhake* is the principal; of which, there are two, the *cloſe ſhake* and the *open ſhake*; the *cloſe ſhake* is when you ſtop with your firſt Finger on the firſt Fret, and *ſhake* with your ſecond Finger as cloſe to it as you can; the *open ſhake* is when you ſtop with your firſt Finger on the firſt Fret, and *ſhake* with your third Finger on the third Fret; this obſerve in all ſtops whatſoever. For other *Graces*, as *double Reliſhes*, *Back-falls*, *&c.* I refer you to the Table of the ſeveral *Graces* in my Directions for the *Treble-Violin*, which are proper alſo to the *Baſs-Viol*.

Short

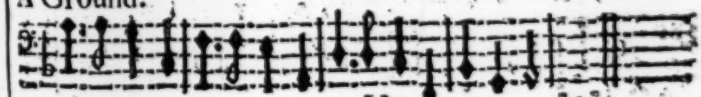
Short Leſſons for the Baſs-Viol.

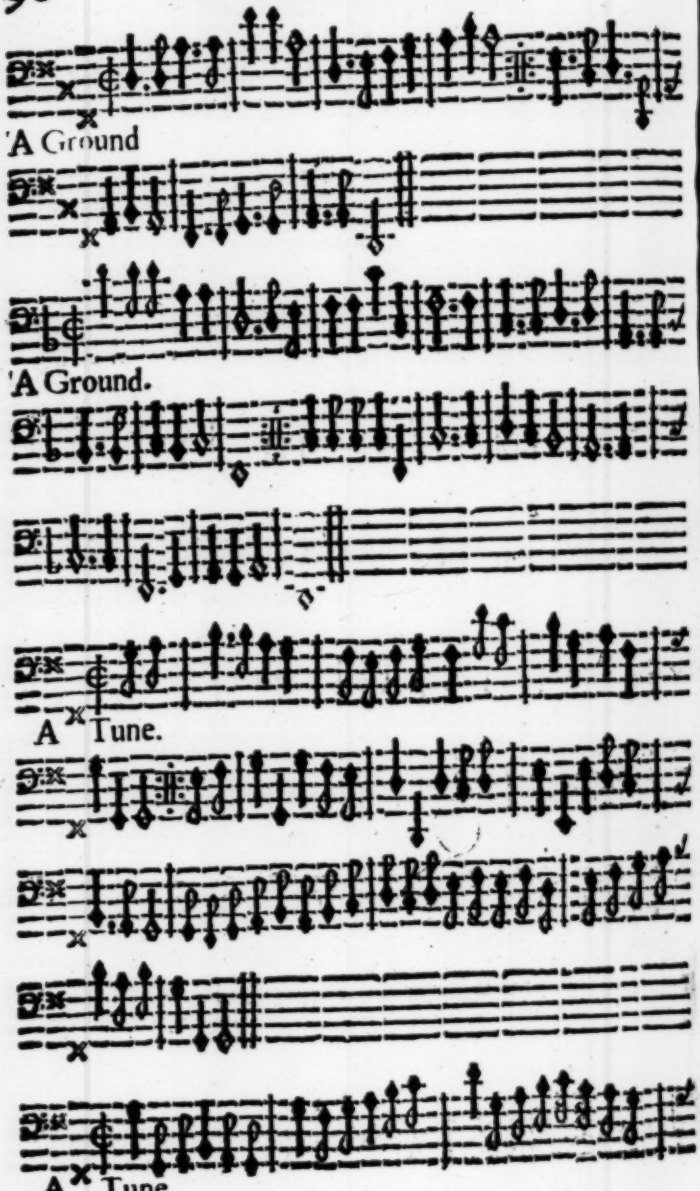


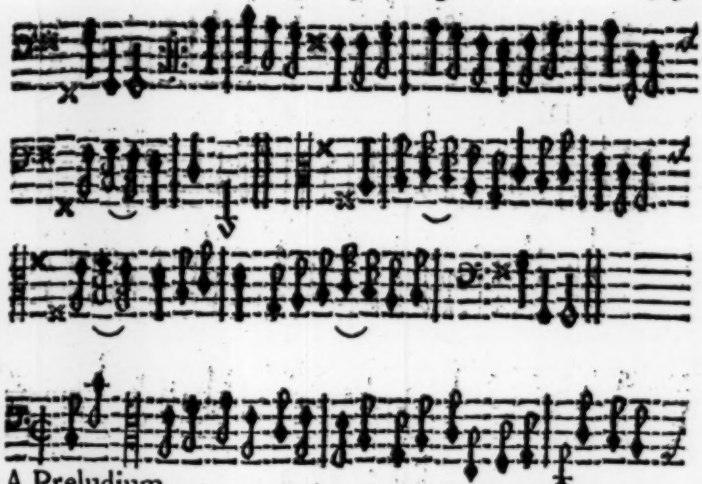
The Ground of *John come Kiſs.*



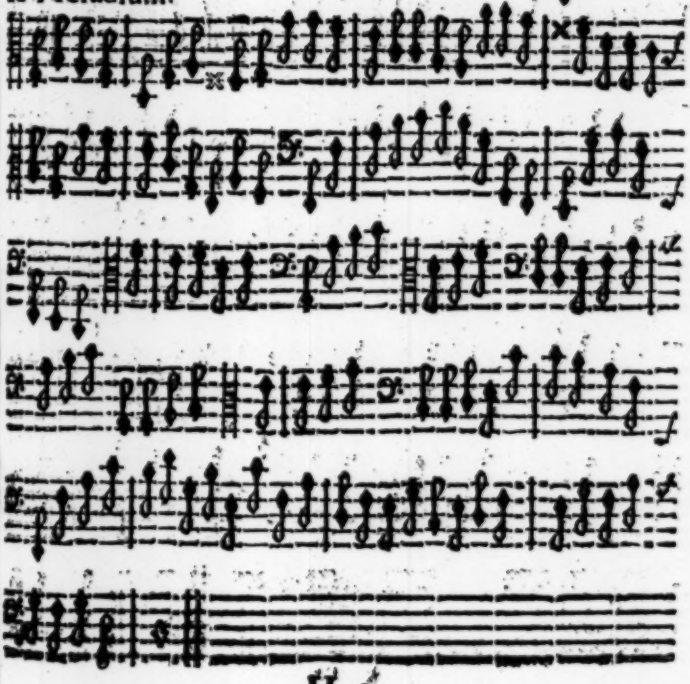
A Ground.

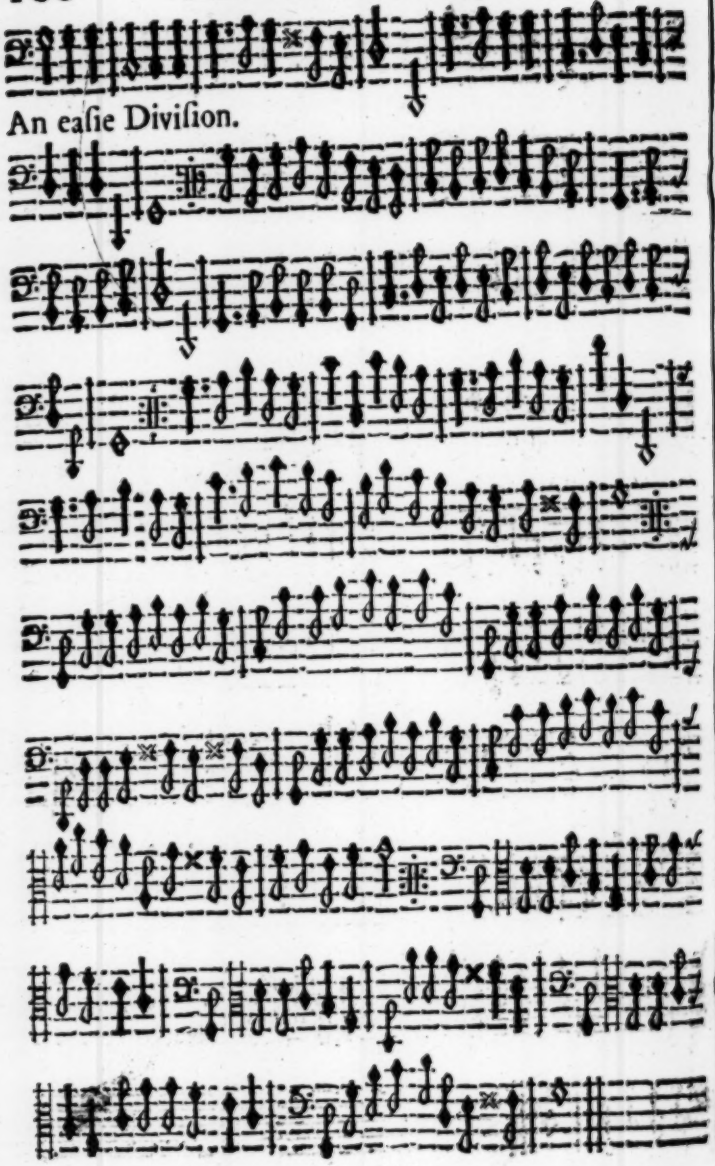



A Ground
A Ground.
A Tune.
A Tune.



A Preludium.





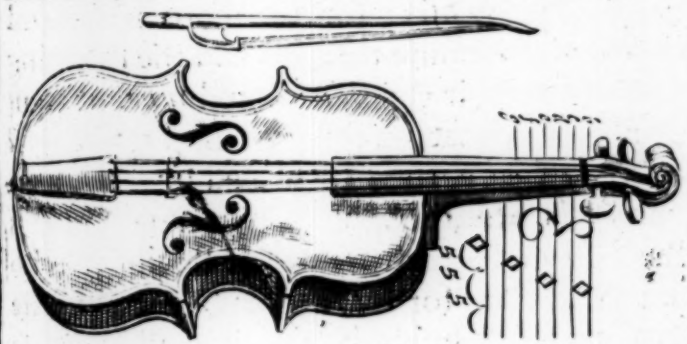
An easie Division.

A BRIEF

INTRODUCTION

To the Playing on the

TREBLE-VIOLIN.



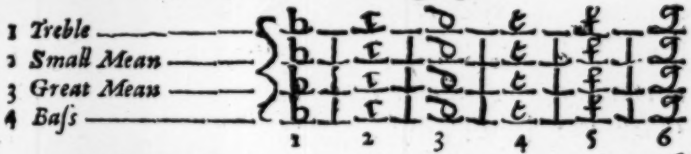
THE *Treble Violin* is a cheerful and ſpritely Inſtrument, and much practiſed of late, ſome by *Book* and ſome *without*; which of theſe two is the beſt way,

may eaſily be reſolved: Firſt, to learn to play by *rote* or *ear* without *Book*, is the way never to play more than what he can gain by hearing another play, which may ſoon be forgot; but on the contrary, he which learns and practiſes by Book, according to the Grounds of *Muſick*, fails not, after he comes to be perfect in thoſe Rules, which *guide* him to play more than ever he was *taught* or *heard*, and alſo to play his part in *Conſort*; which the other will never be capable of, unleſs he hath this *ſure guide*.

The *Violin* is uſually *ſtrung* with *four ſtrings*, and tuned by *fifts*; for the more plain and eaſie underſtanding thereof, and the ſtopping all *Notes* in their right *places* and *tune*, it will be neceſſary that on the *neck* or *finger-board* of your *Violin*, there be placed ſix *frets*, as is on a *Viol*: This, though it be not uſual, yet it is the beſt and eaſieſt way for a Beginner who has a bad Ear, for by it he has a certain rule to direct and guide him to ſtop all his *Notes* in exact *tune*, which thoſe that do learn without, ſeldome have at firſt ſo good an Ear to ſtop all *Notes* in perfect *tune*.

Therefore for the better underſtanding thereof, in this following Example is aſſigned to thoſe ſix *frets* on the *finger-board*, ſix Letters

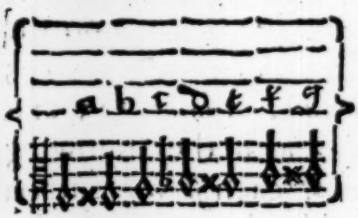
ters of the Alphabet in their order; the firſt *Fret* is *B*, the ſecond *C*, the third *D*, fourth *E*, fifth *F*, and ſixth *G*; *A* is not aſſigned to any of the *Fret*, but is the String open.



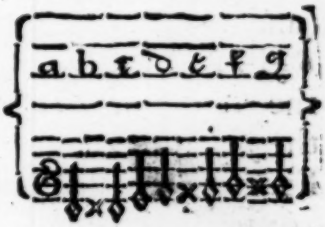
In this Example you have the names of the 4 *ſtrings*, and the *letters* aſſigned to each *Fret*.

The Scale of Muſick on the four Strings of the Treble-Violin, *expreſſed by* Letters *and* Notes.

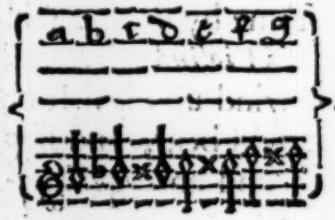
The Fourth String or Baſs.



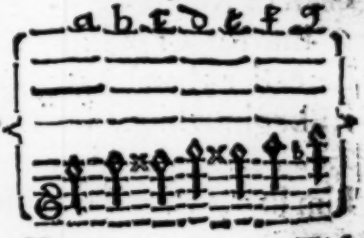
The Third or Great Mean.



The Second or Small Mean.



The Firſt or Treble.



This Example doth direct the places of all the *Notes*, *Flat* and *Sharp*; each *Note* being placed under the Letters, according to their ſeveral *Stops* upon each *ſtring* diſtinctly, beginning at the loweſt *Note* on the *Baſs*, or *fourth ſtring*, and *aſcending* up to the higheſt on the *Treble*, according to the *Scale* of the *Gam-vt*; in which you may alſo obſerve, that the *Leſſons* for the *Violin* by Letters are prickt on four Lines, according to the four ſeveral *ſtrings*; but *Leſſons* by *Notes* are prick'd upon five Lines, as appears in that Example.

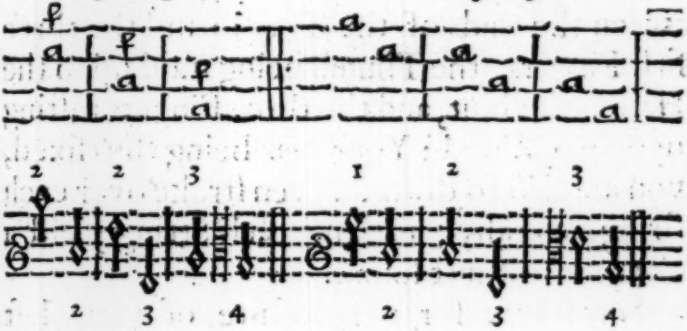
For the *Tuning* of your *Violin* it is by *Fifts*, which is five Notes diſtance betwixt each *ſtring*; for, according to the *Scale* or *Gam-vt*, the *Baſs* or *fourth ſtring* is called *G ſol re vt*, (and is *tuned* an *eight* above *Gam-vt* on the *Baſs-Viol*) the *third* or *great Mean*, *D la ſol re*; the *ſecond* or *ſmall Mean*, *A la mi re*; and the *firſt* or *Treble*, *E la*; as in the following Example the firſt *Note* of each *ſtring* is upon *a*, and is known by this ſignature * under each of thoſe *Notes*.

But for a Beginner to Tune by *Eights*, will be eaſier than by *Fifts*, if his *Violin* be *fretted*; to begin which, he muſt wind up his firſt or *Treble ſtring* as high as it will bear, and *ſtop* him in *F*, then Tune his ſecond an *Eighth* below

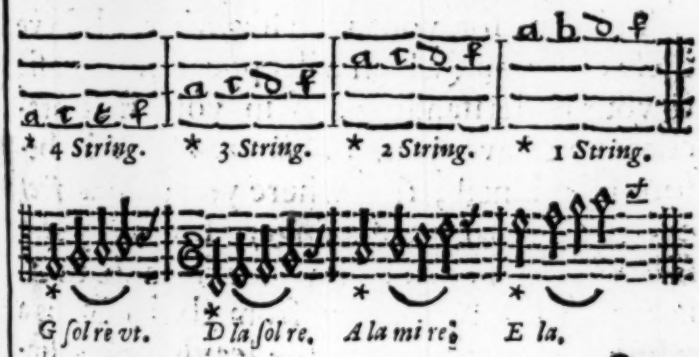
low it; then *ſtop* the ſecond in *F*, and Tune the third an *Eight* under it; then *ſtop* the third in *F*, and Tune the fourth an *Eighth* below that; and ſo your Strings will be in perfect Tune.

Example of the Tuning

By Eights. *By Fifts.*



Another Example of the Tuning, as the five *Notes* aſcend on each of the *four Strings*, beginning on the *Baſs* or *fourth ſtring.*



Some

Some General Rules for the Treble Violin.

FIrſt, The *Violin* is uſually plaid above-hand, the Neck thereof being held by the left hand; the lower part thereof is reſted on the left breaſt, a little below the ſhoulder: The *Bow* is held in the right hand, between the ends of the Thumb and the three firſt Fingers, the Thumb being ſtaid upon the Hair at the Nut, and the three Fingers reſting upon the Wood: Your *Bow* being thus fixed, you are firſt to draw an even ſtroke over each ſtring ſeverally, making each String yield a clear and diſtinct ſound.

Secondly, for the poſture of your left hand, place your Thumb on the back of the Neck, oppoſite to your forefinger, ſo will your fingers have the more liberty to move up and down in the ſeveral Stops.

Thirdly, for your true fingering, obſerve theſe directions (which will appear more eaſie to your underſtanding, if in your firſt practice you have your *Violin fretted* as is before-mentioned, that where you skip a *fret* or *ſtop* there to leave a finger, for every *ſtop* is but half a Tone or Note, for from ♭ to ♯ is but half a Note, but from ♭ to ♮ is a whole Note, therefore the leaving of a finger

ger is neceſſary to be in readineſs when half Notes happen, which is by *flats* and *ſharps*.

Next, when you have any high Notes which reach lower than your uſual Frets or Stops, there you are to ſhift your fingers; if there be but two Notes, then the firſt is ſtopt with the third finger; but if there be three Notes that aſcend, then the firſt is ſtopt with the ſecond finger, and the reſt by the next fingers.

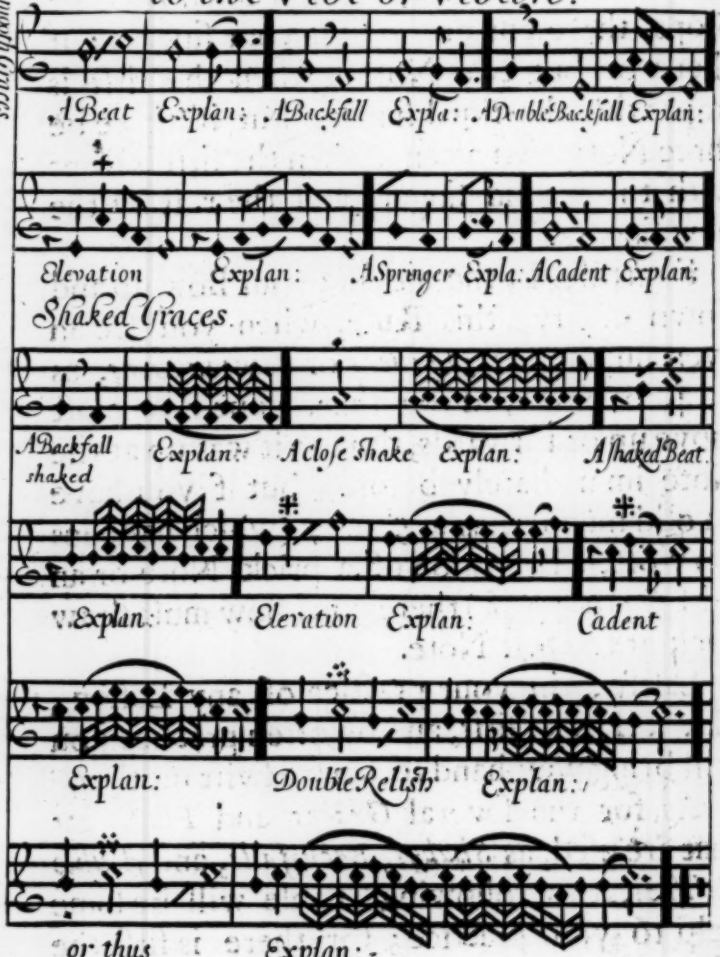
Fourthly, In the moving your Bow up and down obſerve this Rule, when you ſee an even number of *Quavers* or *Semiquavers*, as 2, 4, 6 or 8 tyed together, your Bow muſt move up or forwards, though it was up at the Note immediately before; but if you have an odd number, as 3, 5 or 7 (which happens very often, by reaſon of a prickt Note or an odd *Quaver Reſt*) there your Bow muſt draw back at the firſt Note.

Laſtly, in your practice of any Leſſon, play it ſlow at firſt, and by often practice you will bring your hand to a more ſwift motion.

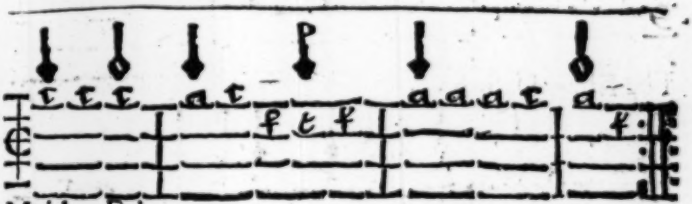
As for the ſeveral *Graces* and *Flouriſhes* that are uſed, as *Shakes*, *Back-falls*, and *double Reliſhes*, this following Table will be ſome help to your practice; for there is firſt the Note plain, and after the *Grace* expreſſed by Notes at length.

A Table of Graces proper to the Viol or Violin.

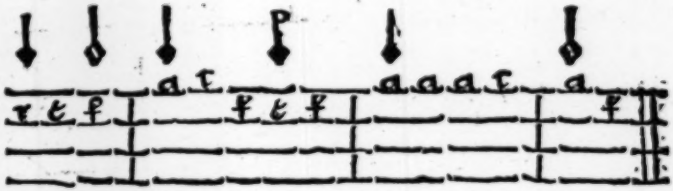
Smooth Graces.



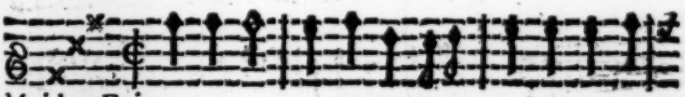
Short Tunes for the *Treble-Violin*, by Letters and Notes.



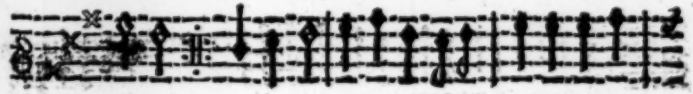
Maiden Fair.

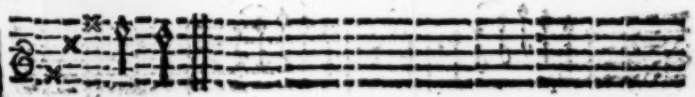


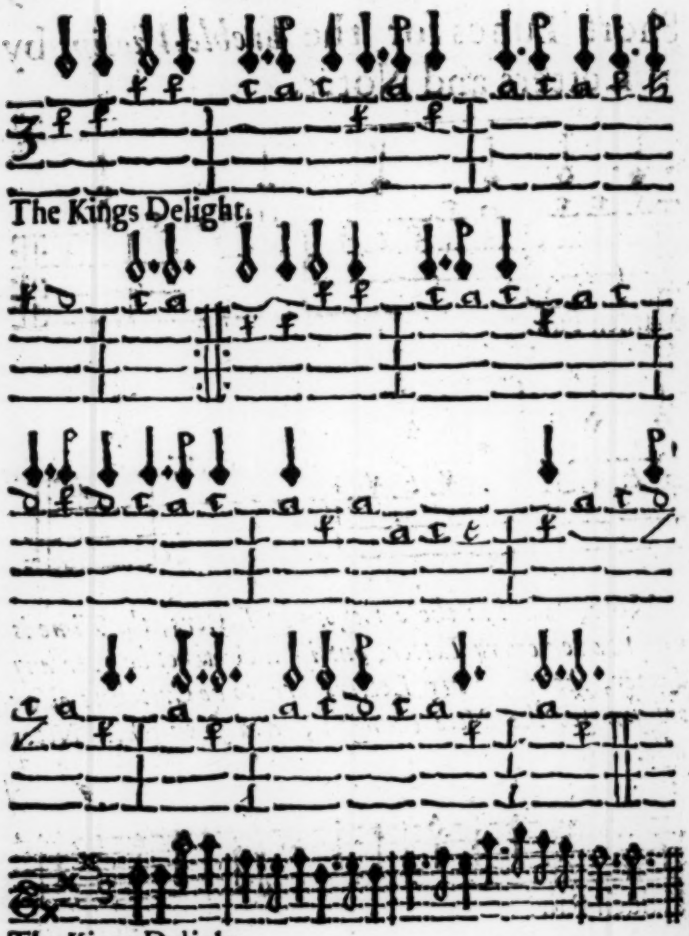
Note, *That in theſe Leſſons by Letters, the Time is not put over every Letter, but if a Crotchet be over any Letter, the following Letters are to be Crotchets alſo, till you ſee the Note changed, and ſo in other Notes alſo.*



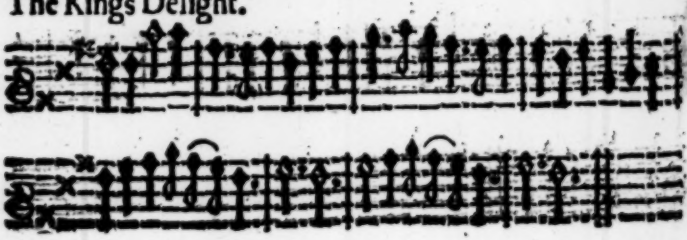
Maiden Fair.



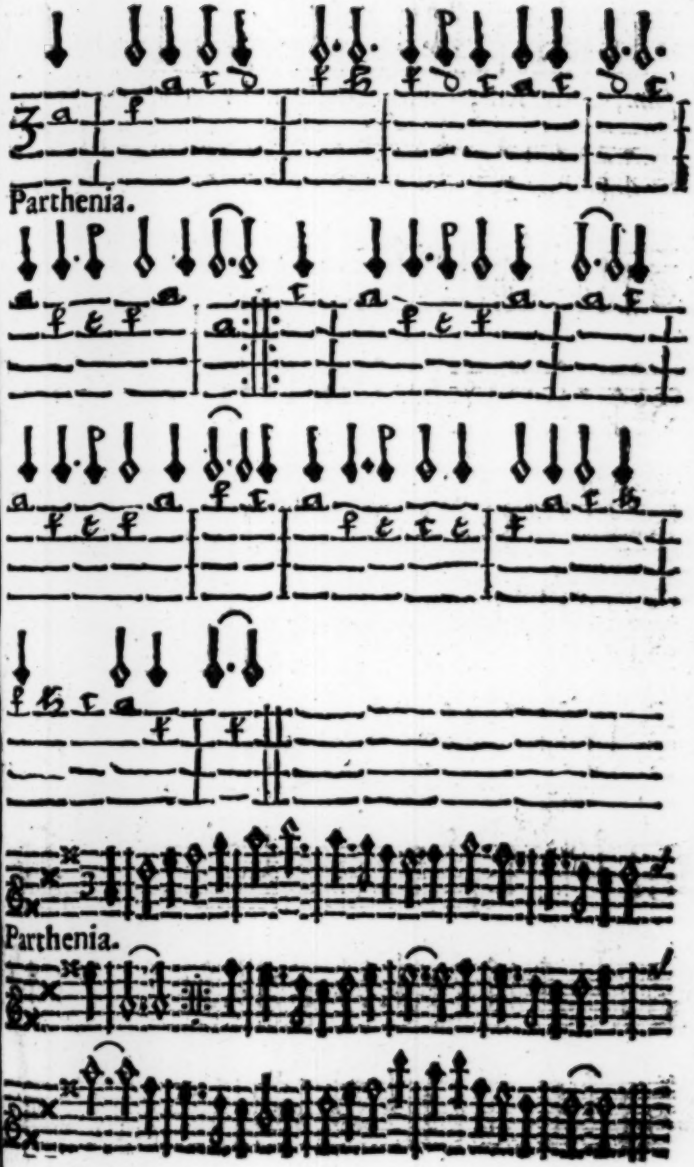


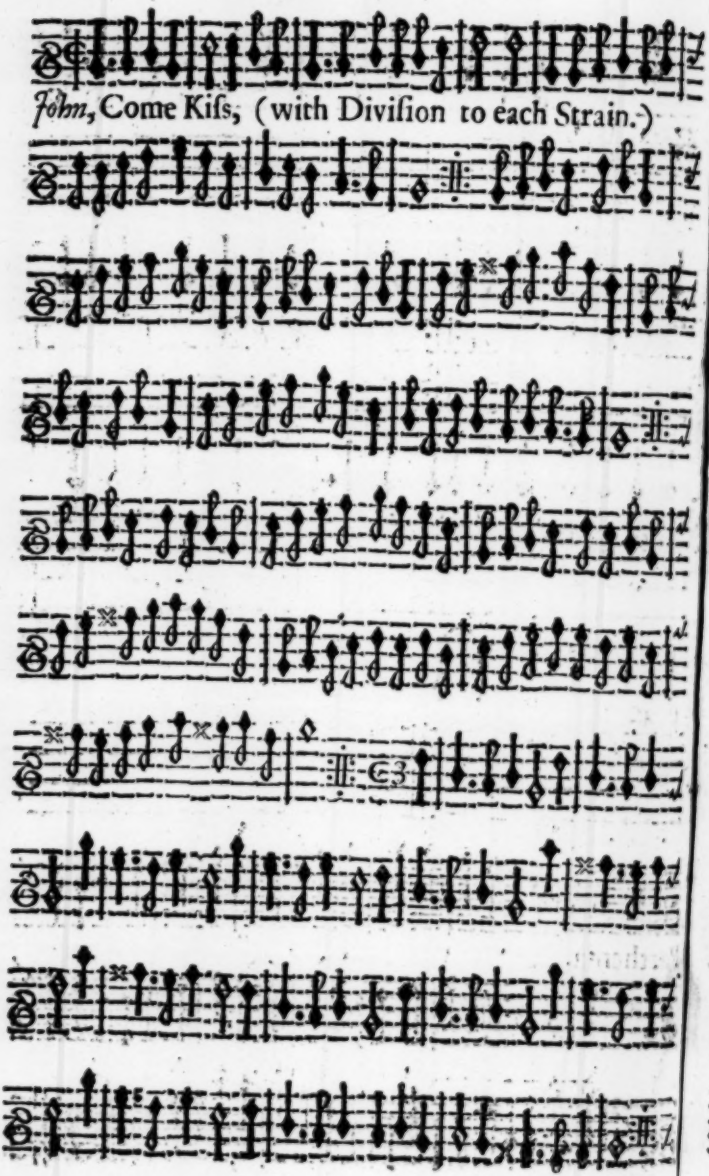


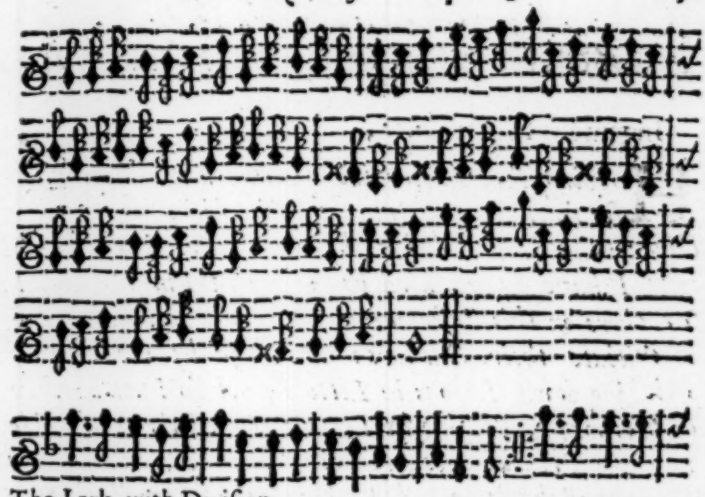
The Kings Delight.



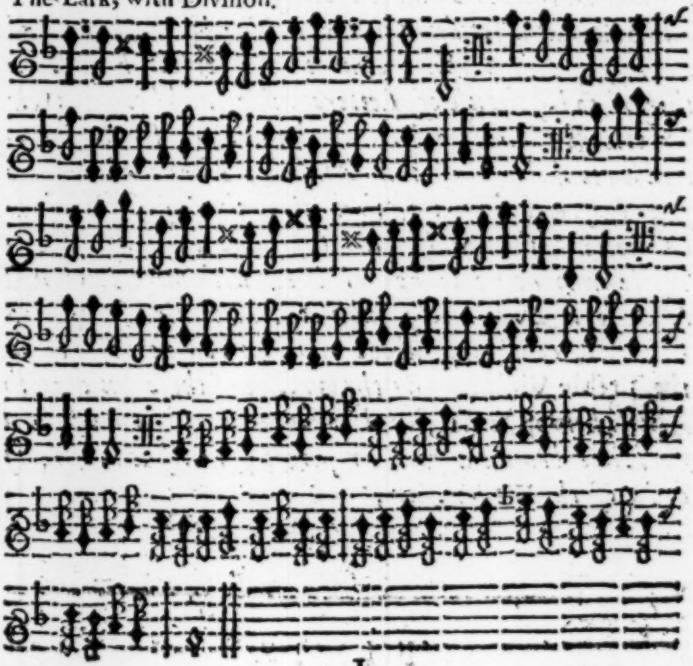
The Kings Delight.


Parthenia.
Parthenia.


John, Come Kiſs, (with Diviſion to each Strain.)



The Lark, with Diviſion.



Ingenious Practitioner,

HAving thus (after the plaineſt method I could) ſet down ſeveral Rules and Directions for thy practice on the Treble Violin, *by way of Fretting; which way I have known uſed by ſome of the moſt eminent Teachers on this Inſtrument, as the moſt facile and eaſie to initiate their Scholars: And alſo by the way of Pricking down Leſſons in Letters; yet do I not approve of this way of Playing by Letters, ſave only as a Guide to young Practitioners, to bring them the more readily to know all the Stops and Places of the Notes, both Flat and Sharp, as is ſet down in the Table pag.* 88, 89. *And having by this practice come to the perfect knowledge thereof, to lay the uſe of Letters aſide, and keep to their Practice by Notes only. And therefore for thy Introduction to the Skill of this Muſick, I have added ſome few Leſſons both ways, that after thou canſt play them by Letter, thou maiſt play the ſame again by Notes: Thoſe who deſire to be furniſhed with more Leſſons, I refer to a Book lately publiſhed, Entituled,* Apollo's Banquet, *containing above two hundred new Tunes for the* Treble Violin. *By thy practice of theſe Rules, with a little help of a Maſter, I doubt not but thou mayſt in a ſhort time become a good Proficient; which is the hearty deſire of thy Well-wiſher,*

J. P.

FINIS.

The *ART* of
DESCANT:
OR,
Compoſing of Muſick in Parts.

By a moſt familiar and eaſie Rule.

In Three ſeveral TREATISES.

I. *Of making Four Parts in* Counterpoint.

II. *A neceſſary Diſcourſe of the ſeveral* Keyes, *and their proper* Cloſes.

III. *The Allowed Paſſages of all* Concords, *Perfect and Imperfect.*

By Dr. *THO. CAMPION.*

With *Annotations* thereon, by Mr. *Chr. Simpſon.*

London, Printed for *John Playford*, and are to be ſold at his Shop in the *Temple*. 1671.

Of the Cords and Diſcords.

THere are Nine Concords of Muſick, as followeth:

A *Uniſon*, *Third*, *Fifth*, *Sixth*, *Eighth*, *Tenth*, *Twelfth*, *Thirteenth*, and *Fifteenth*; whereof five are called *perfect*, and four *imperfect*.

The five perfect, are *Uniſon*, *Fifth*, *Eighth*, *Twelfth*, and *fifteenth*: Of theſe, you may not take two of one ſort together, neither riſing or falling, as two *Fifths*, or two *Eighths*.

Of the other four, called imperfect, you may take two or three together of one ſort, riſing or falling, which are a *Third*, *Sixth*, *Tenth*, and *Thirteenth*.

Theſe Nine Concords are comprehended in four, *viz.*

Uniſon, *Eighth*, *Fifteenth*, } are accounted as one, for every *Eighth* is the ſame.

Third, *Tenth*, } likewiſe.

Fifth, *Twelfth*, } likewiſe.

Sixth, *Thirteenth*, } in like ſort.

} So that in effect there are but four Concords.

The Diſcords are, a *Second*, *Fourth*, and *Seventh*, with their *Eighths*; which being ſometime mixt with Concords, make the beſt Muſick, being orderly taken.

THE ART of DESCANT: OR, Compoſing *Muſick* in *Parts*.

I. *Of* *Counterpoint.

THe parts of *Muſick* are in all but four, howſoever ſome skilful Muſicians have Compoſed Songs of twenty, thirty, and forty parts; for be the parts never ſo many, they are but one of theſe four in nature. The names of thoſe four parts are theſe: The *Baſs*, which is the loweſt part and foundation of the whole Song; the *Tenor*, placed next above the *Baſs*; next above the *Tenor*, the *Mean* or *Counter-Tenor*; and in the higheſt

Counterpoint, in Latin Contra punctum, *was the old manner of Compoſing parts together, by ſetting Points or Pricks one againſt another (as Minums and Semibreves are ſet in this following Treatiſe) the meaſure of which Points or Pricks were ſung according to the quantity of the Words or Syllables to which they were applyed. (For theſe Figures □□ ◊ were not as yet invented.) And, becauſe in Plain-ſong Muſick we ſet Note againſt Note, as they did point againſt point, thence it is that this kind of Muſick doth ſtill retain the name of* Counterpoint.

place, the *Treble*. Theſe four Parts by the Learned are ſaid to reſemble the four Elements; the *Baſs* expreſſeth the true nature of the Earth, who being the graveſt and loweſt of all the Elements, is as a foundation to the reſt; the *Tenor* is likened to the Water, the *Mean* to the Air, and the *Treble* to the Fire: Moreover, by how much the Water is more light than the Earth, by ſo much the Air is lighter than the Water, and Fire than Air. They have alſo in their native property every one place above the other; the lighter uppermoſt, the weightieſt in the bottom. Having now demonſtrated that there are in all but four parts, and that the *Baſs* is the foundation of the other three, I aſſume that the true ſight and judgment of the upper three muſt proceed from the loweſt, which is the *Baſs*; and alſo I conclude, that every part in nature doth affect his proper and natural place, as the Elements do.

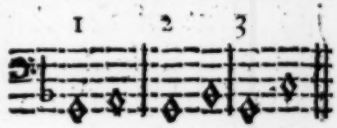
True it is, that the ancient Muſicians, who intended their Muſick only for the Church, took their ſight from the *Tenor*, which was rather done out of neceſſity than any reſpect to the true nature of Muſick; for it was uſual with them to have a *Tenor* as a Theam, to which they were compelled to adapt their other

other parts: but I will plainly convince by demonſtration that contrary to ſome opinions, the *Baſs* contains in it both the Ayr and true judgment of the Key, expreſſing how any man at firſt ſight may view in it all the other parts in their original eſſence.

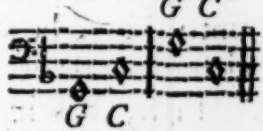
In reſpect of the variety in Muſick which is attained to by farther proceeding in the Art, as when Notes are ſhifted out of their native places, the *Baſs* above the *Tenor*, or the *Tenor* above the *Mean*, and the *Mean* above the *Treble*; this kind of *Counterpoint*, which I promiſe, may appear ſimple and only fit for young Beginners, (as indeed chiefly it is) yet the right ſpeculation may give much ſatisfaction, even to the moſt skilful, laying open unto them, how manifeſt and certain are the firſt grounds of *Counterpoint*.

Firſt, it is in this caſe requiſite that a formal *Baſs*, or at leaſt part thereof be framed, the Notes riſing and falling according to the nature of that Part, not ſo much by degrees, as by leaps of a third, fourth, or fifth, or eighth, a ſixth being ſeldom, a ſeventh never uſed, and neither of both without the diſcretion of a skilful Compoſer. Next we muſt conſider whether the *Baſs* doth riſe or fall, for in that conſiſts the myſtery: That riſing

or that falling doth never exceed a fourth, (*a*) for a fourth above, is the ſame that a fifth is underneath, and a fourth underneath is as a fifth above; for Example, if a *Baſs* ſhould riſe thus:



The firſt riſing is ſaid to be by degrees, becauſe there is no Note between the two Notes; the ſecond riſing is by leaps, for *G* skips over *A* to *B*, and ſo leaps into a third; the third example alſo leaps two Notes into a fourth. Now for this fourth, if the *Baſs* had deſcended from *G* above to *C* underneath, that deſcending fifth in ſight and uſe had been all one with the fourth, as here you may diſcern, for they both begin and end in the ſame Keys: thus,



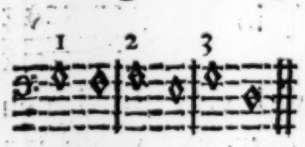
This Rule likewiſe holds, if the Notes deſcend a ſecond, (*b*) third, or fourth; for the

(*a*) *If the Baſs do riſe more than a fourth, it muſt be called falling: and likewiſe, if it fall any diſtance more than a fourth, that falling muſt be called riſing.*

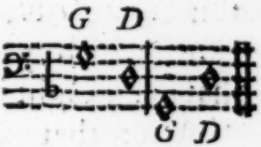
(*b*) *If your Baſs ſhould fall a ſeventh, it is but the ſame as if it did riſe a ſecond; or a ſixth falling, is but the ſame of a third riſing: and ſo on the contrary if the Baſs do riſe a ſeventh or ſixth, it is the ſame as though it did fall a ſecond or third.*

fifth

fifth aſcending, is all one with the fourth deſcending. Example of the firſt Notes.



The third two Notes which make the diſtance of a fourth, are all one with this fifth following.



But let us make our approach yet nearer: if the *Baſs* ſhall aſcend either a ſecond, third, or fourth, that part which ſtands in the third or tenth above the *Baſs*, ſhall fall into an eighth, that which is a fifth ſhall paſs into a third, and that which is an eighth ſhall remove into a fifth.

But that all this may appear more plain and eaſie, I have drawn it all into theſe ſix figures.

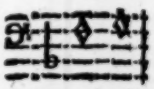
8	3	5
3	5	8

Though you find here only mentioned and figured a third, fifth, and eighth, yet not only theſe ſingle Concords are meant, but by them alſo their (*c*) Compounds, as a tenth, a twelfth, a fifteenth, and ſo upwards; and alſo the uniſon as well as the eighth.

This being granted, I will give you an Example of thoſe figures prefixed: When the

(*c*) *By their Compounds is meant their Octaves, as a third and its eights, a fifth and its eights, &c.*

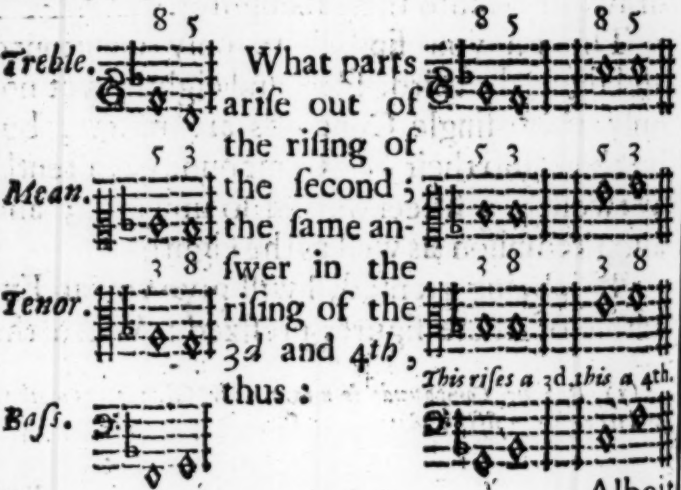
Baſs riſeth, beginning from the loweſt figure, and riſing to the upper; as if the *Baſs* ſhould riſe a ſecond, in this manner:



Then if you begin with your third, you muſt ſet your *Note* in *A la mi re*, which is a third to *F fa vt*, and ſo look upward, and that Cord which you ſee next above it uſe, and that is an eight in *G ſol re vt*.

After that, if you will take a fifth to the firſt *Note*, you muſt look upward and take the third you find there for the ſecond *Note*. Laſtly, if you take an eighth for the firſt Note, you muſt take for the ſecond Note the Cord above it, which is the fifth.

Example of all the three Parts added to the Baſs.

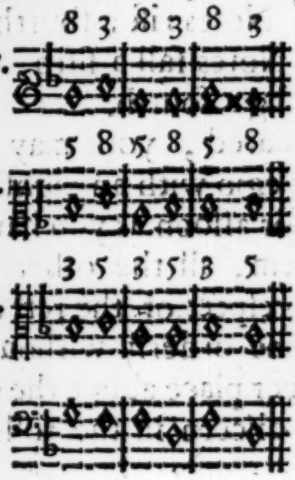


What parts ariſe out of the riſing of the ſecond; the ſame anſwer in the riſing of the 3*d* and 4*th*, thus:

Albeit

Albeit any man by the riſing of parts, might of himſelf conceive the ſame reaſon in the falling of them; yet that nothing may be thought obſcure, I will alſo illuſtrate the deſcending Notes by example.

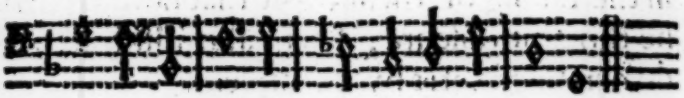
If the *Baſs* deſcends or falls a ſecond, third, or fourth, or riſeth a fifth (which is all one as if it had fallen a fourth, as hath been ſhewed before) then look upon the ſix figures, where in the firſt place you ſhall find the eighth which deſcends into the third, in the ſecond place the third deſcending into the fifth, and in the third and laſt place the fifth which hath under it an eighth.



Thus much for the riſing and falling of the *Baſs* in ſeveral: Now I will give you a brief example of both of them mixed together in the plaineſt faſhion, let this following ſtrain ſerve for the *Baſs*:

Example.

Example.

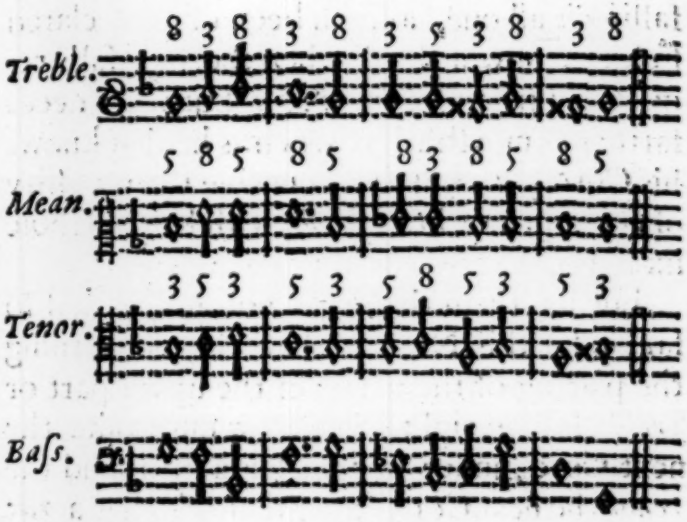


The two firſt Notes fall a ſecond, the ſecond and third Notes fall a fifth, which you muſt call riſing a fourth; the third and fourth Notes fall a fifth, which you muſt name the fourth falling; the fourth and fifth Notes riſe a ſecond, the fifth and ſixth Notes riſe a third, the ſixth and ſeventh Notes alſo fall a third, the ſeventh and eighth riſe a ſecond, the eighth and ninth Notes riſe a fourth, the tenth and eleventh Notes fall a fifth, which you muſt reckon riſing a fourth.

Being thus prepared, you may chuſe whether you will begin with an eighth, or fifth, or a third; for aſſoon as you have taken any one of them, all the other Notes neceſſarily without reſpect of the reſt of the parts, and every one orderly without mixing, keeps his proper place above the other, as you may eaſily diſcern in the following Example.

Example.

Example.



Let us examine onely one of the parts, and let that be the *Tenor*, becauſe it ſtands next to the *Baſs*. The firſt Note in *B* is a third to the *Baſs*, which deſcends to the ſecond Note of the *Baſs*: Now look among the ſix figures, and when you have found the third in the upper place, you ſhall find under it a fifth, then take that fifth which is *C* next from *F* to *B* below, is a fifth deſcending, for which ſay aſcending, and ſo you ſhall look for the fifth in the loweſt row of the figures, above which ſtands a third, which

is

is to be taken; that third ſtands in *D*; then from *B* to *F* the *Baſs* riſes a fift, but you muſt ſay falling, becauſe a fifth riſing and a fourth falling is all one; as hath been often declared before; now a third when the *Baſs* falls requires a fifth to follow it: (*d*) But what needs farther demonſtration, when as he that knows his Cords, cannot but conceive the neceſſity of conſequence in all theſe, with help of thoſe ſix figures.

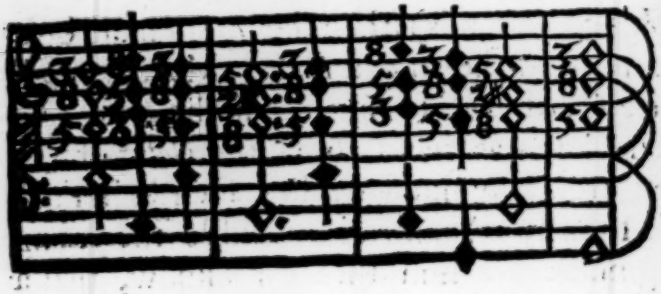
But let them that have not proceeded ſo far, take this Note with them, concerning the placing of the parts; if the upper part or *Treble* be an eight, the *Mean* muſt take the next Cord under it, which is a fifth, and the *Tenor* the next Cord under that, which is a 3*d*: But if the *Treble* be a third, then the *Mean* muſt take the eighth, and the *Tenor* the fifth. Again, if the uppermoſt part ſtands in the fifth or twelfth, (for in reſpect of the Learners Ear, in the ſimple Concord I conclude

(*d*) *When you have made a formal Baſs, and would joyn other three parts to it, ſet the firſt Note of your Tenor either a third, fifth, or eighth, above your Baſs, (which of them you pleaſe) which done, place your Mean in the next Cord you find above your Tenor, and your Treble in the next Cord above your Mean, then follow the Rule of your figures, according to the riſing or falling of your Baſs, and the other Notes will follow in their due order.*

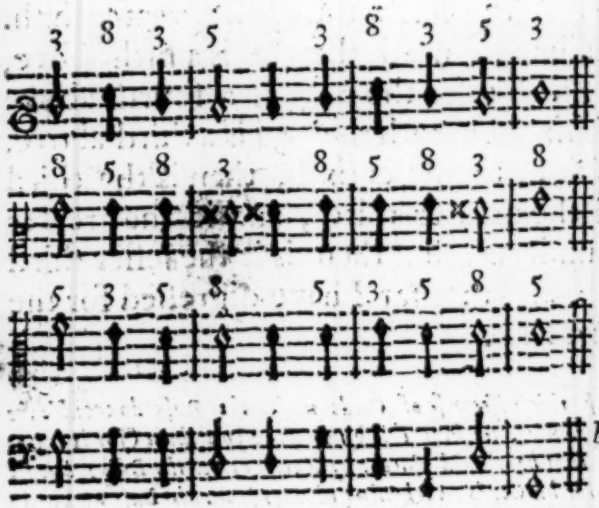
all

all his compounds) then the *Mean* muſt be a tenth, and the *Tenor* a fifth. Moreover, all theſe Cords are to be ſeen in the *Baſs*, and ſuch Cords as ſtand above the *Notes* of the *Baſs* are eaſily known, but ſuch as in figures are found (*e*) under it, trouble the young beginner; let him therefore know, that a third under the *Baſs*, is a ſixth above it, and if it be a greater third, it yields a leſſer ſixth above; if the leſſer third, the greater ſixth. A fourth underneath the *Baſs* is a fifth above, and a fifth under the *Baſs*, is a fourth above it. A ſixth beneath the *Baſs* is a third above, and if it be the leſſer ſixth, then is the third above the greater third, and if the greater ſixth underneath, then is it the leſſer third above; and thus far I have digreſſed for the Scholars ſake.

(*e*) *If this Diſcourſe of Cords under the Baſs do trouble the young beginner, let him think no more upon them (for it is not intended that he ſhould place any Notes below the Baſs) but let him look for his Cords, reckoning always from his Baſs upward; which that he may more eaſily perform, let him draw eleven lines (which is the whole compaſs of the Scale) and ſet the three uſed Cliffs in their proper places; this done, he may prick his Baſs in the loweſt five lines, and then ſet the other three parts in their orderly diſtances above the Baſs, Note againſt Note, as you ſee in this following Example.*



Which being prick'd in ſeveral parts, appeareth thus:



I have propoſed the former Example of the eleven lines, to lead the young beginner to a true knowledge of the Scale, without which nothing can be effected; but having once got that knowledge, let him then compoſe his Muſick in ſeveral parts, as he ſeeth in this ſecond Example.

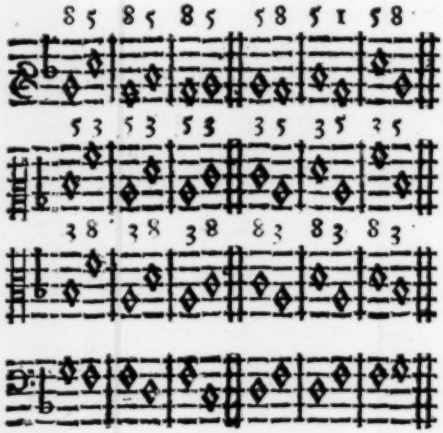
Here I think it not amiſs to adverti ſe the young Beginner, that ſo often as the Baſs doth fall a fifth, or riſe a fourth (which is all one, as hath been ſaid) that part which is a third to the

Baſs

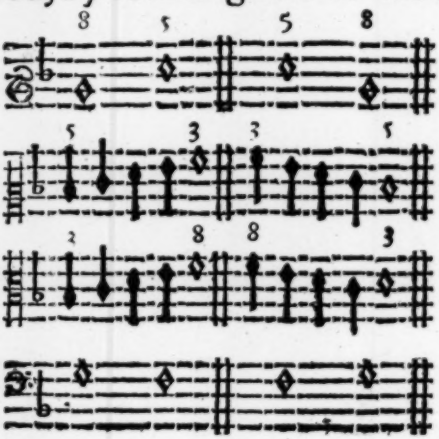
Baſs in the antecedent Note, that third I ſay muſt always be the ſharp or greater third, as was apparent in the laſt example of four Parts, in the firſt Notes of the ſecond Bar in the Mean Part, and likewiſe in the laſt Note but one of the ſame Part; in both which places there is a ♯ ſet to make it the greater third. The ſame is to be obſerv'd in what Part ſoever this third ſhall happen.

If I ſhould diſcover no more than this already deciphered of *Counterpoint*, wherein the native order of four parts with uſe of the Concords, is demonſtratively expreſſed, might I be my own Judge, I had effected more in *Counterpoint*, than any man before me hath ever attempted, but I will yet proceed a little further. And that you may perceive how cunning and how certain nature is in all her operations, know that what Cords have held good in this aſcending and deſcending of the *Baſs*, anſwer in the contrary by the very ſame rule, though not ſo formally as the other, yet ſo, that much uſe is, and may be made of this ſort of *Counterpoint*. To keep the figures in your memory, I will here place them again, and under them plain Examples.

8	3	5
3	5	8

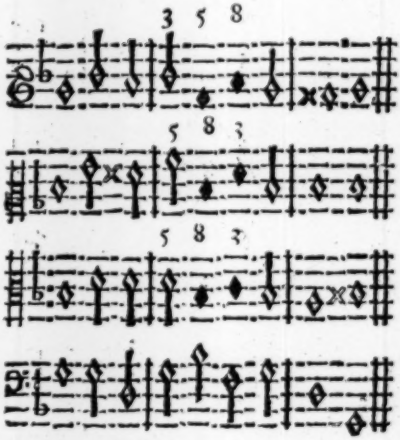


In theſe laſt Examples you may ſee what variety Nature offers of her ſelf; for if in the firſt Rule the Notes follow not in expected formality, this ſecond way being quite contrary to the other, affords us ſufficient ſupply: the firſt and laſt two Notes ariſing and falling by degrees, are not ſo formal as the reſt, yet thus they may be mollified, by breaking two of the firſt Notes.



How both the wayes may be mix'd together you may perceive by this example, wherein the black Notes diſtinguiſh the ſecond way from the firſt.

In



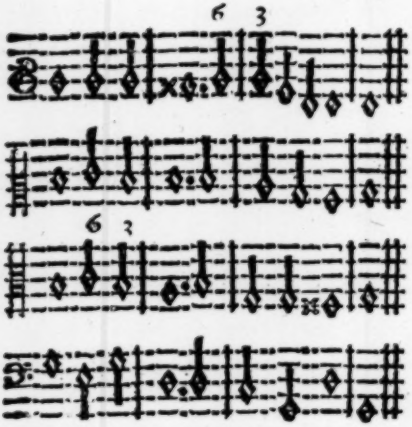
In this example the fifth and ſixth Notes of the three upper Parts are after the ſecond way, for from the fourth Note of the *Baſs*, which is in from *G*, and goeth to *B*, is a third riſing, ſo that according to the firſt Rule, the eighth ſhall paſs into the fifth, the fifth into a third, the third into an eighth. But here contrariwiſe the eighth goes into a third, the fifth into an eighth, and the third into a fifth; and by theſe Notes you may cenſure the reſt of that kind. *(f)*

Though I may now ſeem to have finiſhed all that belongs to this ſort of *Counterpoint*, yet ther remains one ſcruple, that is, how the ſixth may take place here, which I will

(f) When your Baſs ſtandeth ſtill (that is to ſay, hath two or more Notes together in one and the ſame place) you may chuſe whether you will make your Parts do ſo too, or change them, as you ſee our Author hath done in the ſecond Note of this preſent example. If you change them, you may do it either by the Rule of deſcending or aſcending, which you pleaſe, ſo you do but obſerve formality.

alſo declare. Know that whenſoever a ſixth is requiſite, as in *B*, or in *E*, or *A*, the Key being in *Gam-ut*, you may take the ſixth inſtead of the fifth, and uſe the ſame Cord following, which you would have taken if the former Cord had been a fifth.

Example.



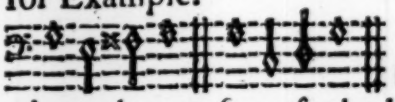
The ſixth in both places (the *Baſs* riſing) paſſes into third, as it ſhould have done if the ſixth had been a fifth.

Moreover, if the *Baſs* ſhall uſe a ſharp, as in *F* ſharp; then muſt we take the ſixth of neceſſity, but the eighth to the *Baſs* may not be uſed; ſo that exception is to be taken againſt our Rule of *Counterpoint:* To which I anſwer thus; firſt, ſuch *Baſſes* are not (*g*) true *Baſſes*, for where a

(*g*) *He doth not mean, that ſuch Baſſes are bad, falſe, or defective, but that they have (perhaps for elegancy or variety) aſſumed the nature of ſome part for a Note or two, and ſo want the full latitude of a Baſs in thoſe Notes.*

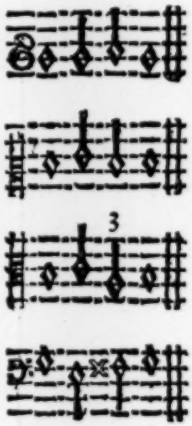
ſixth

fixth is to be taken either in *F* ſharp, or in *E* ſharp, or in *B*, or in *A*, the true *Baſs* is a third lower, *F* ſharp in *D*, *E* in *C*, *B* in *G*, *A* in *F*; as for Example.



In the firſt *Baſs* two ſixths are to be taken, by reaſon of the imperfection of the *Baſs* wanting due latitude, the one in *E*, the other in *F* ſharp; but in the ſecond *Baſs* the ſixths are removed away, and the Muſick is fuller.

Nevertheleſs, if any be pleaſed to uſe the *Baſs* ſharp, then inſtead of the eighth to the *Baſs*, he may take the third to the *Baſs*, in this manner.

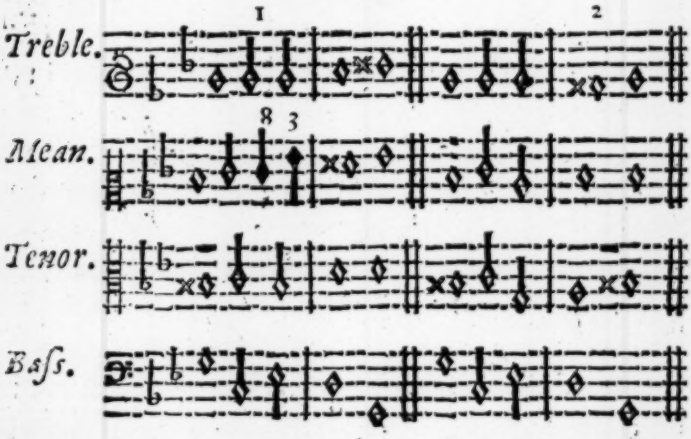


Here the *Treble* in the third Note, when it ſhould have paſt in the ſharp eighth in *F* takes for it a third to the *Baſs* in *A*, which cauſeth the *Baſs* and *Treble* to riſe two thirds, whereof we will ſpeak hereafter.

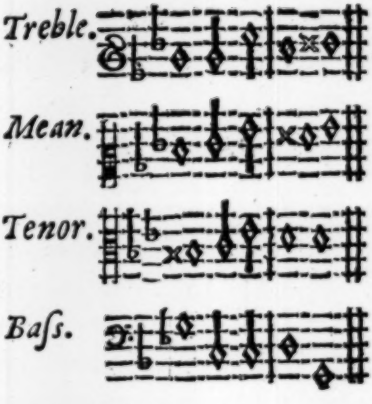
Note alſo that when the *Baſs* ſtands in *E* flat, and the part that is an eighth to it muſt paſs into a ſharp, or greater third, that this paſſage from the flat to the ſharp would be unformal; and there-

fore it may be thus with ſmall alteration avoided, by removing the latter part of the Note into the third above, which though it meets in Uniſon with the upper part, yet it is right good, becauſe it jumps not with the whole, but only with the laſt half of it.

Example.

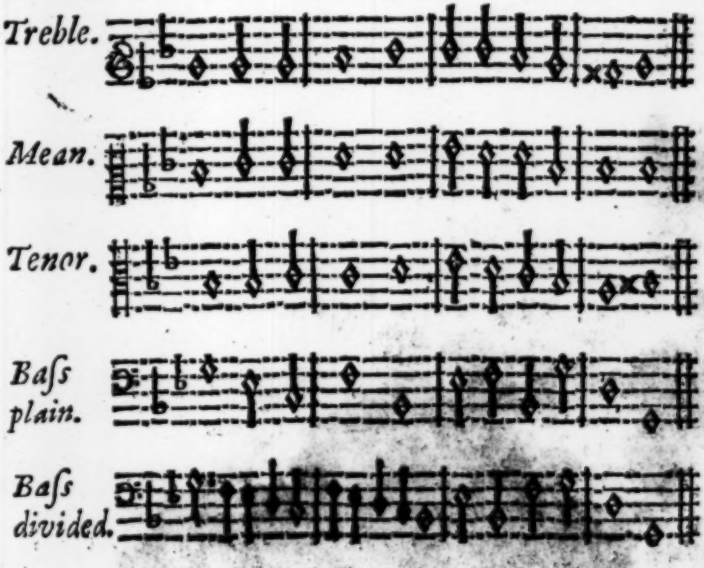


For the ſecond Example look hereafter in the rule of thirds, but for the firſt Example here, if in the *Mean* Part the third Note that is divided, had ſtood till a *Minum* (as by rule it ſhould) and ſo had paſt in *F* ſharp, as it muſt of force be made ſharp at a cloſe, it had been then paſſing unformal. But if the ſame *Baſs* had been ſet in the ſharp Key, the reſt of the part would have fallen out formal of themſelves without any help, as thus: *Treble.*

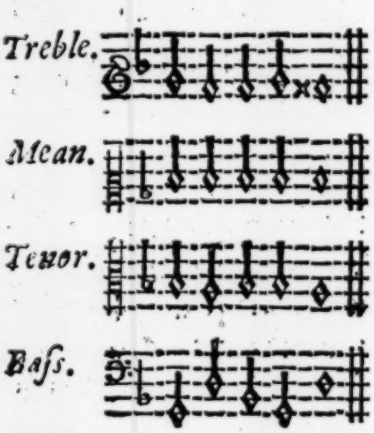


When the *Baſs* ſhall ſtand ſtill in one Key, as above it doth in the third Note, then the other parts may remove at their pleaſure.

Moreover, it is to be obſerved, that in compoſing of the *Baſs*, you may break it at your pleaſure, without altering any of the other parts: as for Example.



One other Obſervation more I will handle, that doth ariſe out of this Example, which according to the firſt Rule may hold thus:



Herein are two errours; firſt, in the ſecond Notes of the *Baſſe* and *Treble*, where the third to the *Baſs* ought to have been ſharp; ſecondly, in the ſecond and third *Notes* of the ſame Parts, where the third being a leſſer third, holds while the *Baſs* falls into a fifth, which is unelegant, (*h*) but if the upper third had been the greater third, the fifth had fitly follow'd, as you may ſee in the third and fourth Notes of the *Tenor* and the *Baſs*.

(*h*) *But that ſcruple may be taken away by making the ſecond Note of the* Treble *ſharp, and inſtead of a fifth by removing the third Note into a ſixth.*

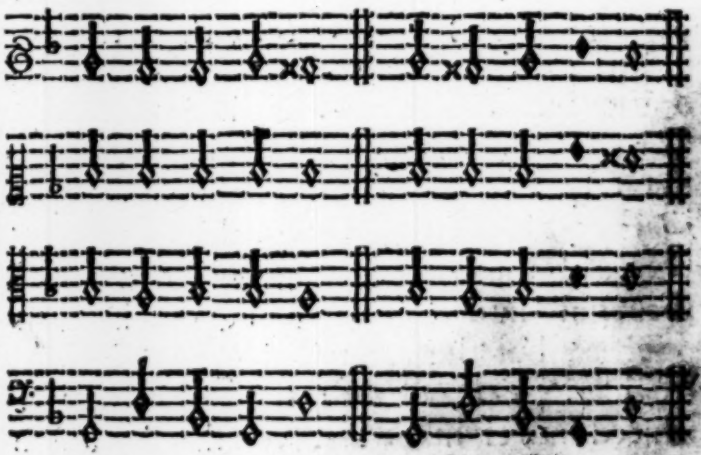
When any informality doth occur, the Scholar need not keep himſelf to the firſt rules of the Baſs riſing or falling, but may take ſuch Cords as his Genius ſhall prompt him to, (having a care that he take not two eighths or fifths together) riſing or falling betwixt any two Parts whatſoever: 'Tis true, our Author did invent this Rule of the Figures, as the eaſieſt way to

lead

lead the young Beginner to this kind of Compoſition, in which he hath done more than any that I have ever ſeen upon this ſubjeſt; but this he did to ſhew the ſmootheſt way, and not to tye his Scholar to keep ſtrictly that way, when a block or ſtone ſhould happen to lye in it, but that he may in ſuch a caſe ſtep out of this way for a Note or two, and then return again into it.

There may yet be more variety afforded the *Baſs*, by ordering the fourth Notes of the upper Parts, according to the ſecond Rule, thus:

Example.



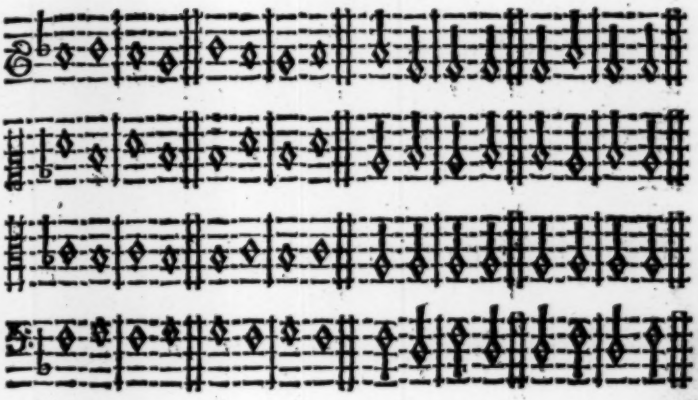
But that I may (as near a I can) leave nothing untouch'd concerning this kind of *Counterpoint*, let us now conſider how two Thirds being taken together between the

Treble

Treble and the *Baſs*, may ſtand with our Rule. For ſixths are not in this caſe to be mentioned, being diſtances ſo large that they can produce no formality: Beſides, the ſixth is of it ſelf very imperfect, being compounded of a third, which is an imperfect Concord; and of a fourth, which is a Diſcord: and this the cauſe is, that the ſixths produce ſo many fourths in the Inner Parts. As for the third, it being the leaſt diſtance of any Concord, is therefore eaſily to be reduced into good order. For if the *Baſs* and *Treble* do riſe together in thirds, then the firſt Note of the *Treble* is regular with the other Part, but the ſecond of it is irregular; for by rule inſtead of the riſing third, it ſhould fall into the eight. In like ſort, if the *Baſs* and *Treble* do fall two thirds, the firſt Note of the *Treble* is irregular, and is to be brought into rule by being put into the eighth, but the ſecond Note is of it ſelf regular. Yet whether thoſe thirds be reduced into eights or no, you ſhall by ſuppoſition thereof find out the other parts, which never vary from the rule but in the ſharp *Baſs*. But let me explain my ſelf by Example.

Example.

Example.



The firſt two Notes of the *Treble* are both thirds to the *Baſs*, but in the ſecond ſtroke the firſt Note of the *Treble* is a third, and the ſecond, which was before a third, is made an eight, only to ſhew how you may find out the right Parts which are to be uſed when you take two thirds between the *Treble* and the *Baſs*: For according to the former rule, if the *Baſs* deſcends, the third then in the *Treble* is to paſs into the eight, and the *Mean* muſt firſt take an eight, then a fift; and the *Tenor* a fift, then a third; and theſe are alſo the right and proper parts, if you return the eight of the *Treble* into a third again, as may appear in the firſt example of the *Baſs* falling, and conſequently in all the reſt.

But

But let us proceed yet further, and ſuppoſe that the *Baſs* ſhould uſe a ſharp, what is then to be done? as if thus:

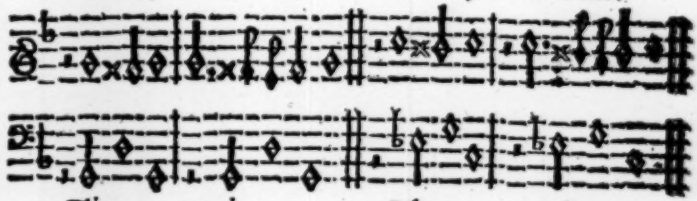
If you call to mind the Rule delivered concerning the ſharp *Baſs*, you ſhall here by help thereof ſee the right parts, though you cannot bring them under the Rule: for if the firſt Note of the *Baſs* had been flat, the *Mean* Part ſhould have taken that, and ſo have deſcended to the fifth; but being ſharp, you take for it (according to the former obſervation) the third to the *Baſs*, and ſo riſe up into the fifth. The *Tenor* that ſhould take a fifth, and ſo fall by degrees into a third, is here forced by reaſon of the ſharp *Baſs*, for a fifth to take a ſixth, and ſo leap downward into the thirds. And ſo much for the thirds.

Laſtly, in favour of young beginners let me alſo add this, that the *Baſs* intends a cloſe as often as it riſeth a fifth, third, or ſecond, and then immediately either falls a fifth, or riſeth a fourth. In like manner, if the *Baſs* falls a fourth or ſecond, and after falls a fifth, the *Baſs* inſinuates a cloſe, and in all theſe caſes the part muſt hold, that in holding can

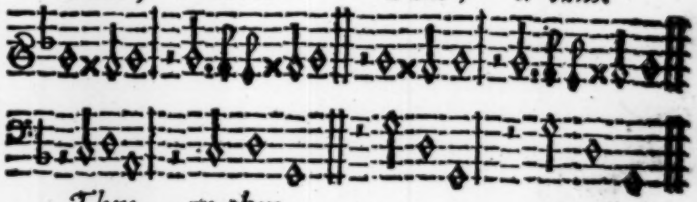
uſe

uſe the fourth or eleventh, and ſo paſs either in the third or tenth.

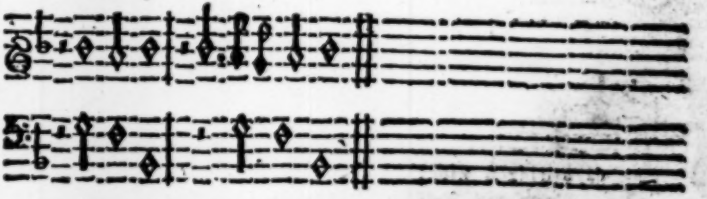
Thus, or thus. Thus, or thus.



Thus, or thus. Thus, or thus.



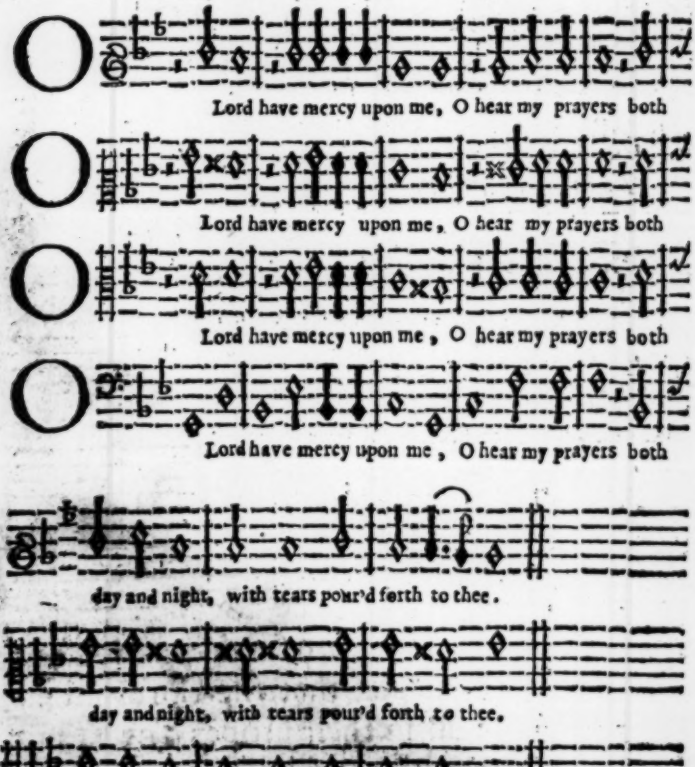
Thus, or thus.



In the Examples before ſet down I left out the Cloſes, of purpoſe that the Cords might the better appear in their proper places, but this ſhort admonition will direct any young beginner to help that want at his pleaſure. And thus I end my Treatiſe of *Counterpoint*, both brief and certain, ſuch as will open an eaſie way to them, that without help of a skilful Teacher endeavour to acquire the firſt grounds of this Art.

A

A ſhort Hymn, *Compoſed after this form of* Counterpoint, *to ſhew how well it will become any Divine or Grave Subject.*



THE

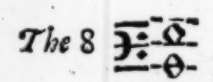
THE ART of DESCANT: OR, Compoſing *Muſick* in *Parts*.

PART II.

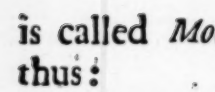
Of Tones of Muſick.

OF all things that belong to the making up of a Muſician, the moſt neceſſary and uſeful one for him is the true knowledge of the Key or Mood, or Tone, for all ſignifie the ſame thing, with the Cloſes belonging unto it, for there is no Tune that can have any grace or ſweetneſs, unleſs it be bounded within a proper Key, without running into ſtrange Keys, which have no affinity with the Ayr of the Song. I have therefore thought good in an eaſie and brief diſcourſe to endeavour to expreſs that which many in large and obſcure *Volumes* have made fearful to the *idle Reader*.

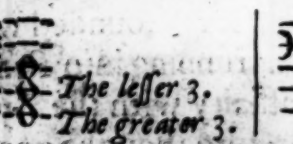
The firſt thing herein to be conſidered is the eight, which is equally divided into a fourth, and a fifth, as thus:



Here you ſee the fourth in the upper place, and the fifth in the lower place, which is called *Modus Authentus*: but contrary thus:

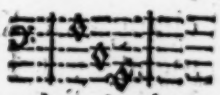


This is called *Modus Plagalii*, but howſoever the fourth in the eighth is placed, we muſt have our eye on the fifth, for that only diſcovers the Key, and all the Cloſes pertaining properly thereunto: This fifth is alſo divided into two thirds, ſometimes the leſſer third hath the upper place, and the greater third ſupports it below, ſometimes the greater third is higher, and the leſſer third reſts in the loweſt place: as for Example:



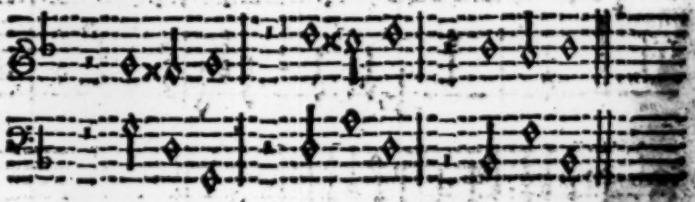
The loweſt Note of this fifth bears the name of the Key, as if the eighth be from *G* to *G*, the fifth from *G* beneath to *D* above, *G* being the loweſt Note of the fifth, ſhews that *G* is the Key; and if one ſhould demand in what Key your Song is ſet, you muſt anſwer in *Gam-vt*, or *G ſol re vt*, that is, in *G*. If

If the compaſs of your Song ſhould fall out thus:



Reſpect not the fourth below, but look to your fift above, and the loweſt Note of that fift aſſume for your Key, which is *C*, then divide that fift into its two 3ds, and ſo you ſhall find out all the cloſes that belong to that Key.

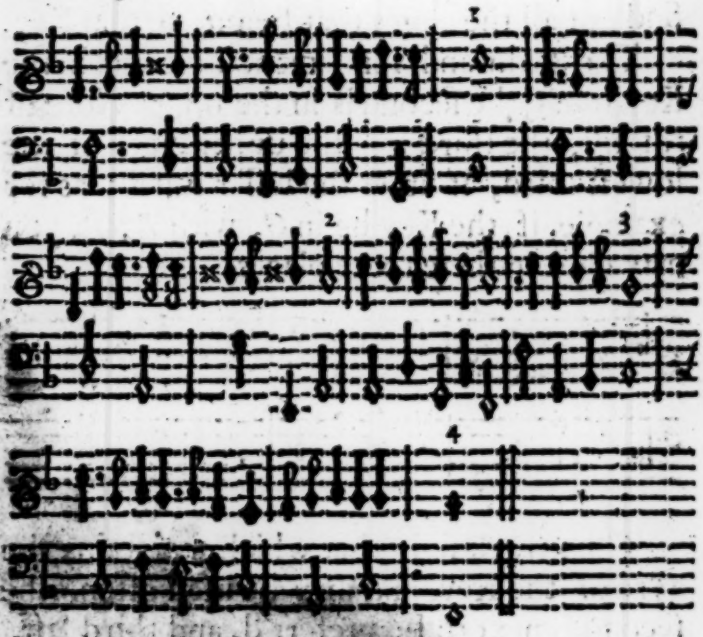
The main and fundamental cloſe is in the Key it ſelf, the ſecond is in the upper Note of this fift, the third is in the upper Note of the loweſt third, if it be the leſſer third; as for example, if the Key be in *G*, with *B flat*, you may cloſe in theſe three places.



The firſt cloſe is that which maintains the ayre of the Key, and may be uſed often, the ſecond is next to be preferr'd, and third laſt.

But if the Key ſhould be in *G* with *B ſharp*, then the laſt cloſe being to be made in the greater or ſharp third, is unproper, and therefore for variety ſometime the next Key above is joyned with it, which is *A*, and ſometimes the fourth Key, which is *C*. But theſe,

changes of Keys, muſt be done with judgement, yet I have aptly cloſed in the upper Note of the loweſt third of the Key, the Key being in *F*, and the upper Note of the third ſtanding in *A*, as you may perceive in this Ayre.

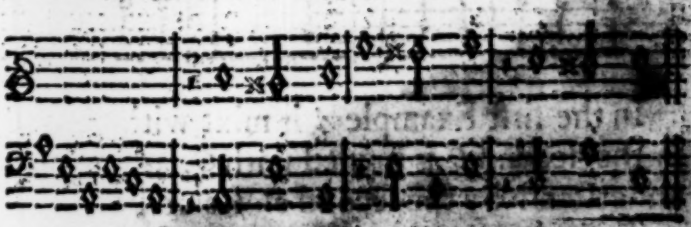


In this Air the firſt cloſe is in the upper Note of the fifth, which from *F* is *C*, the ſecond cloſe is in the upper Note of the great third, which from *F* is *A*.

But the laſt and final cloſe is in the Key it ſelf, which is *F*, as it muſt ever be, whereſoever

ever your Key ſhall ſtand, either in *G*, or *C*, or *F*, or elſewhere, the ſame rule of the fifth is perpetual, being divided into thirds, which can be but two ways, that is, either when the upper third is leſs by half an Note than the lower, or when the lower third contains the half Note, which is *Mi Fa*; or *La Fa*.

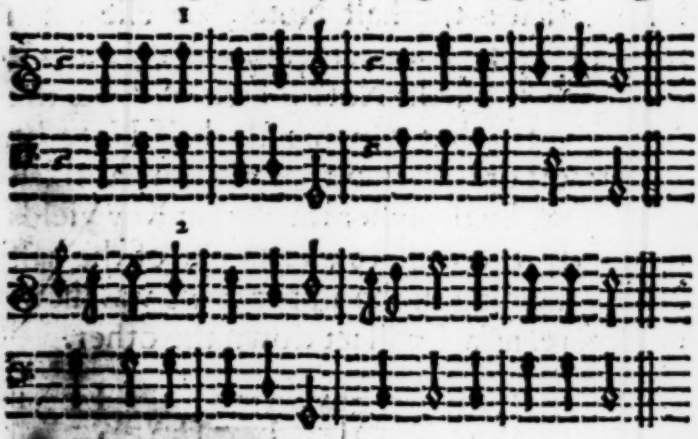
If the lower third contains the half Note, it hath it either above, as *La Mi Fa*; *La Mi* being the whole Note, and *Mi Fa* but half ſo much, that is the half Note; or elſe when the half Note is underneath, as *Mi Fa Sol*; *Mi Fa* is the half Note, and *Fa Sol* is the whole Note; but whether the half Note be uppermoſt or lowermoſt, if the loweſt third of the fifth be the leſſer third, that Key yields familiarly three cloſes; example of the half Note, ſtanding in the upper place was ſhewed before, now I will ſet down the other.



But for the other Keys that divide the fifth, ſo that it hath the leſs third above, and the greater underneath, they can challenge

but two proper cloſes, one in the loweſt Note of the fift, which is the fundamental Key, and the other in the uppermoſt Note of the ſame, wherein alſo you may cloſe at pleaſure. True it is, that the Key next above hath a great affinity with the right Key, and may therefore, as I ſaid before, be uſed, as alſo the fourth Key above the final Key.

Examples of both in two beginnings of Songs.



In the firſt Example *A* is mixt with *G*, and in the ſecond *C* is joyned with *G*, as you may underſtand by the ſecond cloſes of both.

To make the Key known is moſt neceſſary in the beginning of a Song, and it is beſt expreſt by the often uſing of his proper fift, and fourth, and third, riſing or falling.

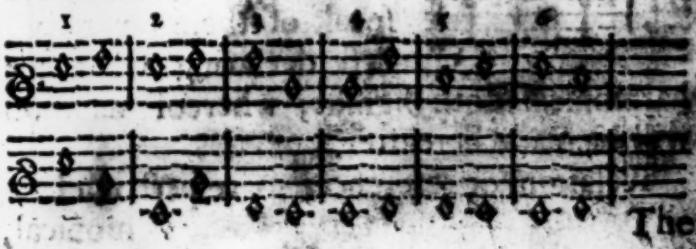
THE

THE ART of DESCANT: OR, Compoſing *Muſick* in *Parts*.

PART III.

Of the taking all Concords, Perfect and Imperfect.

THe conſecution of perfect Concords among themſelves is eaſie, for who knows not that two eighths or two fifths are not to be taken riſing or falling together, but a fifth may either way paſs into an eight, or an eight into a fift, yet moſt conveniently when the one of them moves by degrees, and the other by leaps, for when both skip together the paſſage is leſs pleaſant: the ways by degrees are theſe.



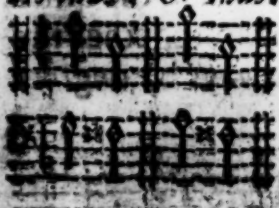
The

The fourth way is only excepted againſt, where the fift riſeth into the eight, and in few parts it cannot well be admitted, but in Songs of many Voices it is oftentimes neceſſary.

The paſſage alſo of perfect Concords into imperfect, either riſing or falling, by degrees or leaps, is eaſie, and ſo an uniſon may paſs into a leſſer third, or a greater third; alſo into the leſſer ſixt, but ſeldom into the greater ſixt. A fift paſſeth into the greater ſixt, and into the leſſer ſixt; as alſo into the greater or leſſer third; and ſo you muſt judge of their eights, for *de octavis idem eſt judicium*; and therefore when you read an uniſon, or a fift, or a third, or a ſixt, know that by the ſimple Concords the Compounds are alſo meant.

Note here, that it is not good to fall with the *Baſs*, being ſharp in *F*, from an eight unto a ſixt.

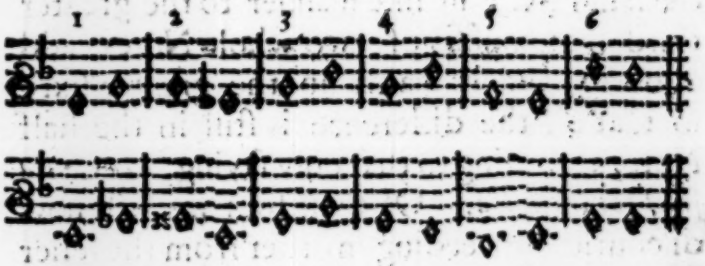
As thus: *Or thus.*



But concerning imperfect Cords, becauſe they obſerve not all one way in their paſſages, we will ſpeak of them ſeverally, firſt declaring what not harmonical doth ſignifie, whereof mention will be made hereafter.

Relation, or reference, or reſpect not harmonical,

monical, is *Mi* againſt *Fa* in a croſs form, and it is in four Notes, when the one being conſidered croſs with the other, doth produce in the Muſick a ſtrange diſcord; Example will yield it more plain.

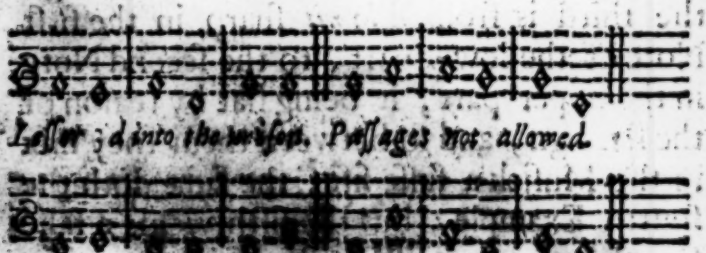


The firſt Note of the upper parts in *E la mi* ſharp, which being conſidered, or referred to the ſecond Note of the lower part, which is *E la mi*, made flat by the cromatick flat ſign, begets a falſe ſecond, which is a harſh diſcord; and though theſe Notes ſound not both together, yet in few parts they leave an offence in the ear. The ſecond Example is the ſame deſcending; the third is from *E la mi* ſharp in the firſt Note of the lower part, to the ſecond Note in the upper part, it being flat by reaſon of the flat ſign, and ſo between them they mix in the Muſick a falſe fift; the ſame doth the fourth Example; but the fifth yields a falſe fourth, and the ſixth a falſe fifth.

There are two kinds of imperfect Concords, thirds or ſixts, and the ſixts wholly participate of the nature of the thirds; for to the leſſer third, which conſiſts but of a whole Note and half, add a fourth, and you have the leſſer ſixt; in like manner to the greater third that conſiſts of two whole Notes, add a fourth, and it makes up the greater ſixt; ſo that all the difference is ſtill in the half Note, according to that only ſaying, *Mi & Fa ſunt tota Muſica.* Of theſe four we will now diſcourſe, proceeding in order from the leſſer to the greater.

Of the leſſer or imperfect Third.

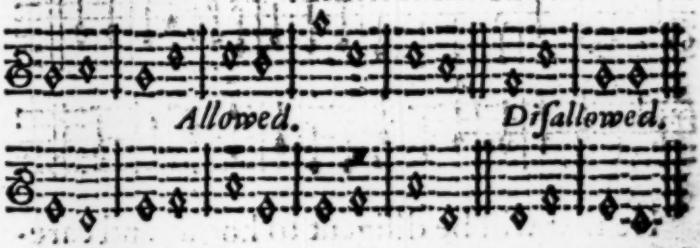
The leſſer third paſſeth into an uniſon, firſt by degrees, when both parts meet, then by leaps, aſcending or deſcending when one of the parts ſtand ſtill, but when both the parts leap or fall together, the paſſage is not allowed.



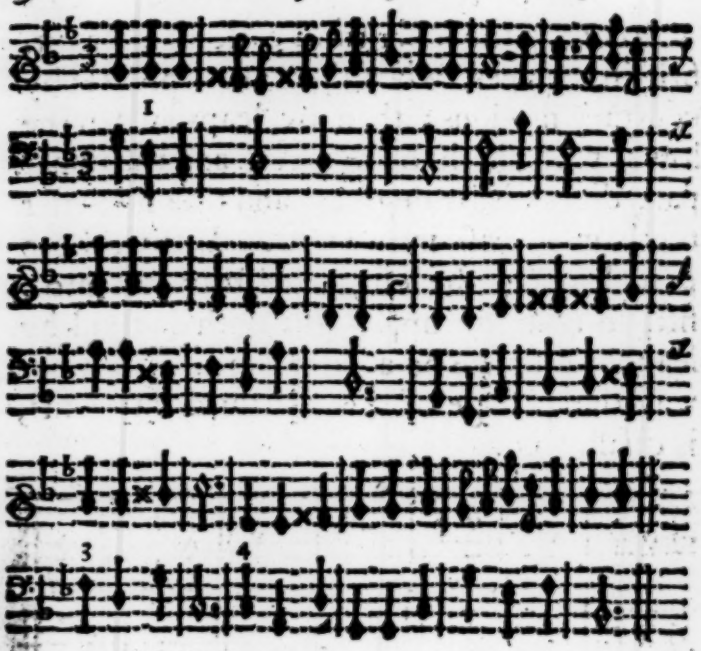
Leſſer 3 d into the uniſon. Paſſages not allowed.

Secondly,

Secondly, the leſſer third paſſeth into a fift, firſt in degrees, when they are ſeparated by contrary motions; then by leaps, when the lower part riſeth by degrees, and the upper part deſcends by degrees, and thus the leſſer tenth may paſs into a fift. Laſtly, both parts leaping, the leſſer third may paſs into a fift, ſo that the upper part doth deſcend by leap the diſtance of a leſſer third. Any other way the paſſage of a leſſer third into a fift, is diſallowed.

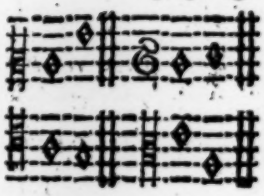


In the laſt diſallowance, which is when the upper part ſtands, and the lower part falls from a leſſer third to a fift, many have been deceived, their ears not finding the abſurdity of it; but as this way is immuſical, ſo is the fall of the greater third in the former manner into a fift, paſſing harmonious; inſomuch that it is elegantly, and with much grace taken in one part of a ſhort Ayr four times, whereas had the fift been half ſo often taken with the leſſer third falling, it would have yielded a moſt unpleaſant harmony. He

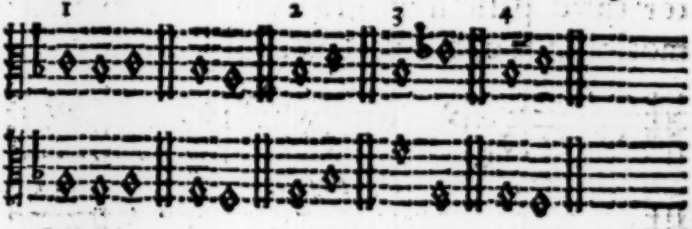


He that will be diligent to know, and careful to obſerve the true allowances, may be bold in his Compoſition, and ſhall prove quickly ready in his ſight, doing that ſafely and reſolutely which others attempt timorouſly and uncertainly. But now let us proceed in the paſſages of the leſſer third.

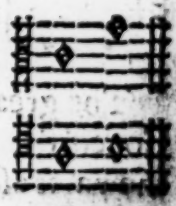
Thirdly, the leſſer third paſſeth into an eight, the lower part deſcending by degrees, and the upper part by leaps: but very ſeldom when the upper part riſeth by degrees, and the lower part falls by a leap.



Fourthly, the leſſer third paſſeth into other Concords, as when it is continued, as in degrees it may be, but not in leaps. Alſo it may paſs into the greater third, both by degrees and leaps, as alſo in the leſſer ſixth, if one of the parts ſtand ſtill, into the great ſixth it ſometimes paſſeth, but very rarely.



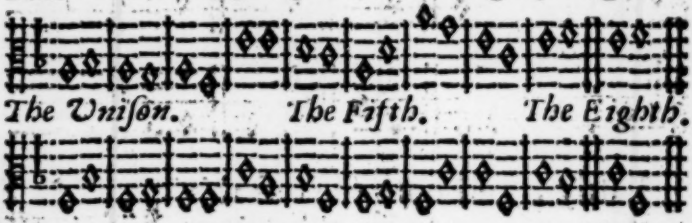
Laſtly, add unto the reſt this paſſage of the leſſer third into the leſſer ſixt, as when the lower part riſeth by degrees, and the upper part by leaps.



Of the greater or perfect Third.

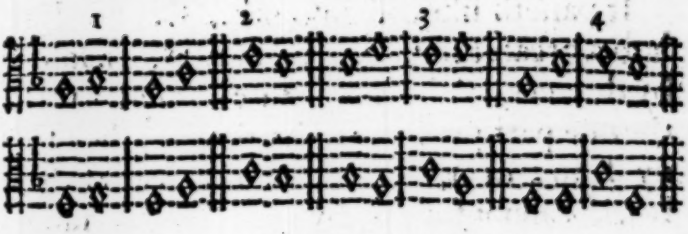
The greater or perfect third being to paſs into perfect Concords, firſt takes the uniſon, when the parts aſcend together, the higher by degree, the lower by leap; or when they meet together in a contrary motion, or when one of the parts ſtand ſtill. Secondly, it paſſeth

paſſeth into a fift when one of the parts reſts, as hath been declared before; or elſe when the parts aſcend or deſcend together, one by degrees, the other by leaps; and ſo the greater tenth may paſs into a fift; ſeldom when both parts leap together, or when they ſeparate themſelves by degrees; and this in regard of the relation not harmonical which falls in between the parts. Thirdly, the greater third paſſeth into the eight by contrary motions, the upper part aſcending by degrees.



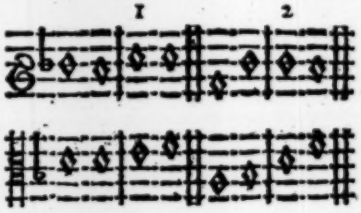
The greater third may alſo paſs into other Concords, and firſt into a leſſer third, when the parts aſcend or deſcend by degrees, or by the leſſer leaps. Secondly, it is continued but rarely, becauſe it falls into relation not harmonical, thereby making the harmony leſs pleaſing. Thirdly, into a leſſer ſixt, when the parts part aſunder, the one by degree, the other by leap. Fourthly, into a great ſixt, one of the parts ſtanding, or elſe the upper part falling by degree, and the lower by leap.

Of

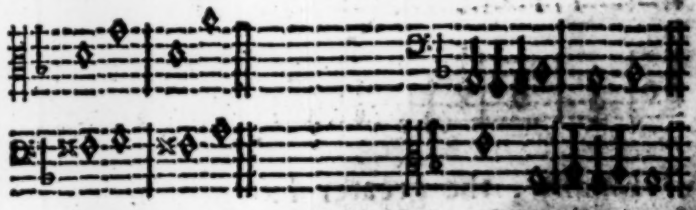


Of the leſſer Sixth.

The leſſer ſixt, regularly goes into the fift, one of the parts holding his place; rarely into an eight, and firſt when the parts aſcend or deſcend together, and one of them proceeds by the half Note, the other by leap.



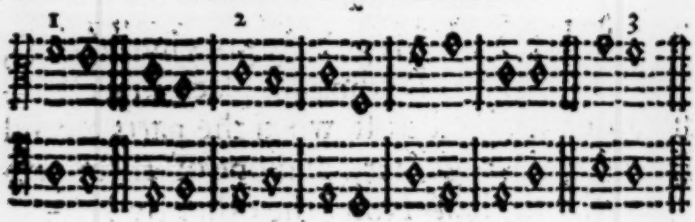
Howſoever the ways of riſing and falling from the leſſer ſixth into the eight in the former example may paſs, I am ſure that if the *Baſs* be ſharp in *F fa vt*, it is not tolerable to riſe from a ſixt to an eight.



Laſtly, the leſſer ſixt may paſs into an eight in *Crotchets*, for they are eaſily tolerated.

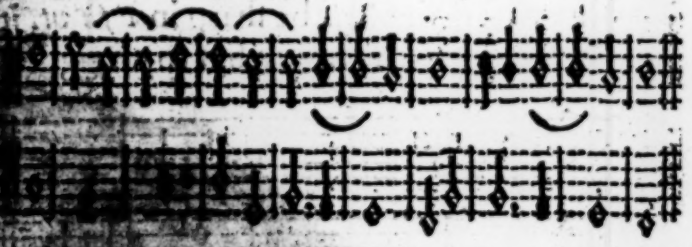
It

It paſſeth likewiſe into other Concords, as into a greater ſixt, the parts riſing or falling by degrees, as alſo in a greater or leſſer third, the one part proceeding by degree, the other by leap; or when one of the parts ſtands. It ſelf cannot follow, by reaſon of the falling in of the Relation not harmonical.



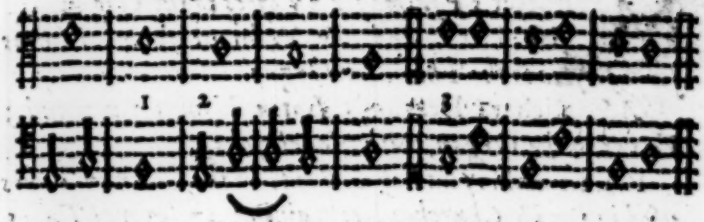
Of the greater Sixth.

The greater ſixt in proceeding affects the eight, but it will hardly paſs into the fift, unleſs it be in binding-wiſe, or when way is prepared for a Cloſe.



Laſtly, the greater ſixt may in degrees be continued, or paſs into a leſſer ſixt, as alſo into a greater third, or a leſſer third.

Theſe



Theſe are the principal obſervations belonging to the paſſages of Concords, Perfect and Imperfect, in few parts; and yet in thoſe few, for fuge and formality ſake, ſome diſpenſation may be granted. But in many parts neceſſity enforcing, if any thing be committed contrary to rule, it may the more eaſily be excuſed, becauſe the multitude of parts will drown any ſmall inconvenience.

FINIS.

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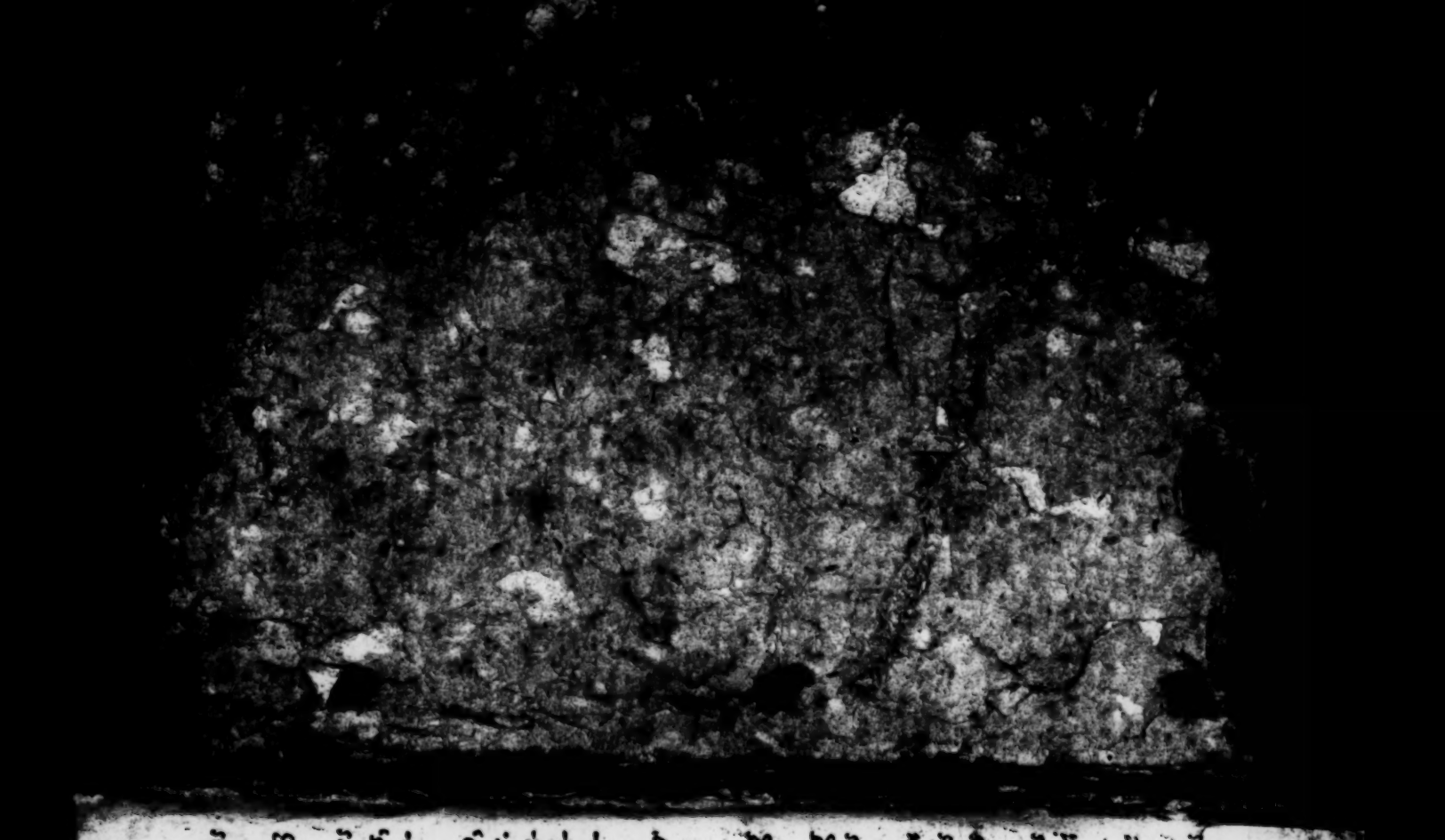
[illegible]s Solace, *containing Lessons and Instructions* [illegible]; *newly Printed in a more easie method* [illegible]*erly.*

[illegible]dmaid, *presenting new Lessons for the* [illegible] *the practice of young Beginners.*

[illegible]panion, *or a new Book of Lessons* [illegible] *Flagilet.*

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